Special Christmas Vaudeville Number

THE NEW YORK
DRAMATIC MIRROR

DECEMBER 16, 1914 PRICE TEN CENTS

Marilynn Miller

The "Too Many Theaters" Problem—Robt. Grau

Oza Waldrop, who is playing the role of Florence Cole in the Eastern company of "A Pair of Sizes"

White, N. Y.

Thomas Irwin as the Councillor, Howard Kyle as the Prophet, and Katherine Emmett as a widow in a tense scene from "Polygamy."

Marion Barney as the Empress Agrippina and Sara Biala as Leah, a demented woman in the miracle play, "Pilate's Daughter"

White, N. Y.

Adele Rowland as Patsy, a soubrette, helps to make "The Only Girl" an enlivening entertainment

White, N. Y.

William Faversham and Gabrielle Dorziat in a gripping scene from "The Hawk"

White, N. Y.

A picturesque scene from the melodrama "Life," showing the quarters of the Yale crew

FAVORITES OF THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR

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SOLVING THE "TOO MANY THEATERS" PROBLEM

BY ROBERT GRAU

IT is significant, indeed, that the latest protest against the plethora of playhouses in this metropolis has come from Mr. Winthrop Ames, who, strangely enough, erected two of the most recently built theaters in the Long Acre district. If Mr. Ames is correctly quoted, he holds that not until some genius comes forward with a plan by which at least half of the first grade playhouses may be profitably converted into other use than for the production of plays, can an equilibrium be created by which this line of endeavor may assume a normal status.

Here we have seemingly the most intricate and difficult problem facing the gentlemen who still cater to the public's entertainment in what are called the "two-dollar" theaters, of which there are at this writing more than forty, though there has been scarcely a week since the present season opened that less than five of these have not been dark, while as many more have reverted temporarily to the camera man.

Although the Garrick Theater has been dark the greater part of two seasons, Wallack's and Daly's are once more on the open list, and one intrepid manager is reported to have leased the Garden Theater. As the four playhouses named are considered beyond the present day theater zone, it must be assumed that they are utilized by the producers only when there are no better located auditoriums available. Not even in these, however, has any genius such as Mr. Ames may have in mind come forward with a new idea by which the public might be enticed to flock to their box-offices.

But Mr. Ames may have had in mind the conversion of half of New York's first grade playhouses into non-theatrical use. If so, the problem becomes one for a real estate genius to toy with; surely there is plenty of evidence at hand to indicate that if the owners or lessees of playhouses are so disposed the number of these could be cut in half before the next season was inaugurated, and as a result of such changes some large fortunes would be made by those who now claim to be conducting their theaters at a loss.

Even the Century Opera House, on Central Park West, could be sold at a profit for the founders of the erstwhile New Theater. Klaw and Erlanger and their associates could sell the New York and Criterion theaters (the block constituting one of the great realty values of Long Acre Square) for three times as much as they paid for the property. The New Amsterdam Theater could be sold at a big profit, yet the present season is the first since it was erected that this playhouse has not had a "hit." Besides, the New Amsterdam is now an "all year" house; the profits on the Ziegfeld Summer tenancy more than atone for the fact that it was November of this year before the theatrical season there was started.

The Metropolitan Opera House cost a little more than a million dollars. It can be sold for five million dollars. Moreover, the value of this property is increasing so rapidly that its use as an opera house is unlikely for more than two or three years more. I am informed that the owners of the Strand Theater had been offered a profit of $500,000 before the theater was dedicated to evacuate. Surely it is worth no less to-day.

One man has converted at least a dozen of New York's playhouses into money making institutions where no seat costs more than twenty-five cents. Marcus Loew has also erected about as many more new and costly theaters in recent years. The seating capacity of these is large enough to create dividends even where the average price for seats is a dime. William Fox has amassed a fortune along practically the same lines. Not so long ago there were six first grade theaters on Fourteenth Street; now there are none where one may pay more than twenty-five cents for a seat.

The writer believes that the "too many theaters" problem will be solved in New York and throughout the country through a greater discernment in the "lay out"; that is to say, the situation will adjust itself, provided the vogue of photoplays continues to increase.

Nearly all the playhouses built in the last few years have been of the "intimate" kind, while the so-called "Little Theater" is increasing in number. In these smaller theaters the price for seats has invariably been higher than the two-dollar scale—in none may a seat be had for less than $2.

Practically all of the theaters with large seating capacity have adopted a scale of popular prices. The Manhattan Opera House has prospered with a $1.50 top price policy—but the concession is not enough in view of its enormous capacity. The Grand Opera House has prospered for thirty years with a policy that could be emulated in at least four theaters of equal capacity in widely apart districts. The Broadway Theater and the New York have shifted their policies so frequently of late that their future conduct may not be predicted, but at least one of the two could be established permanently on a policy similar to the West Side theaters of large capacity.

It is necessary here to observe that the experiment which A. H. Woods tried at the New York Theater with John Mason in "Big Jim Garrity" could by no stretch of the imagination be regarded as a failure, or even as a precedent. It is true that this was a two-dollar attraction presented at dollar prices, but despite that the offering was of a caliber such as was discarded in the ten, twenty and thirty cent theaters a decade ago, the New York was sold out at least three times during the first week, and this, too, in a theater that had been previously conducted at much lower prices.

One week would have sufficed for this attraction, and had it been followed with a line of attractions similar to those which attract at the Grand Opera House, it is extremely likely that the New York Theater would have been established permanently on a profitable basis.

When Oscar Hammerstein was prevented from giving grand opera at his latest opera house, on Lexington Avenue, the writer suggested to him that the locale lent itself particularly to such a policy as obtains at the Grand and Manhattan Opera Houses. The nineteenth ward has long been considered as containing more playgoers than any other in New York, yet this magnificent establishment is yet to be tried out as a playhouse for the masses.

It would be a pity if the Century Opera House cannot be continued with a policy of grand opera as presented by the Messrs. Aborn, who offer no other reason than that its locale is not adapted to a low-priced policy such as has prospered on the congested West Side. At least two of the larger film concerns have endeavored to lease what was the endowed playhouse, offering as high as $125,000 a year rental, but a decision is delayed until the question of the future of the Aborn enterprise is disposed of.

It will thus be seen that an equilibrium is gradually being created in New York's theater situation. If the larger auditoriums are filled by the low-priced public, those with limited capacity will find the competition far less injurious.

Few there are who believe that the vogue of photoplays has effected the high-priced playhouses as much as the restaurants and resorts where dancing is the lure. At the time when the late H. B. Harris and the living Jesse Lasky launched the Folies Bergeres, the writer was emboldened to predict that a new craze would follow, but no one could imagine such an upheaval as this new fad has created.

When theaters are empty one may not procure a table in the larger restaurants, where the talent engaged is gradually improving, and this is a condition far more serious for the play producer to consider than the photoplay vogue. Truly, he will, indeed, be a genius who can provide a remedy—the process of elimination is not the solution, for the theaters can be sold as real estate propositions. Yet they remain.

Some such plan as that one in which Jacobs and Proctor operated a generation ago may not only solve the "too many theaters" problem, but would go far to decide whether, all things being equal, the stage can compete with the screen and attract that enormous public which never had entered a regular theater before the era of photoplays.

But if the "ten, twent, and thirt" is revived, the public will expect a far superior type of productions to those of the Jacobs and Proctor period. It would require the spoken play at its best to compete with such theaters as the Strand, even if the scale of prices were the same.

MADAME CRITIC

THAT was a very lovely compliment Mr. Victor Herbert paid Miss Hazel Dawn on the opening night of "The Debutante," when he remarked that "The Girl from Utah" was gone, but the real girl from Utah had arrived. He said a great many more things about Miss Dawn—enough to have completely turned her pretty head, but Utah heads are not quite so easily turned, it seems, for although the audience apparently agreed with everything Mr. Herbert said, Miss Dawn took it all very simply with the utmost naturalness. If there is one pose we all have come to dislike, it is that of the overcome, exhausted, nervous-to-the-verge-of-hysterics, tearful-eyed actress who bows her thanks in jerks. So we were grateful to Miss Dawn because she showed no signs of trembling excitement. There was so much opportunity afforded her, too; for wasn't the occasion her debut as a star? Miss Dawn accepted the approving verdict of herself with beautiful dignity. She didn't even clasp her hands, nor fling out her arms beseechingly to the applauders. Although playing the role of a debutante, she scorned the possibilities of skipping off the stage and skipping on again, having dug out Mr. Herbert from somewhere in the near recesses of the wings.

Perhaps her before-the-curtain manner will exert a beneficial influence on other singing and acting luminaries, who really don't know how to behave when bowing to an audience, anymore than do the majority of speech-making playwrights, of whom the latest example was Irving Berlin with his derby. Just why Mr. Berlin exhibited his derby to a tumultuous audience on the opening night of "Watch Your Step" is a mystery which only he can explain. Perhaps he wished to derive confidence from its companionship. At any rate, he fondled it as a mother does her child. He held it to his breast. He pressed it to his stomach. He shifted it from one hand to another. He passed his fingers firmly around its bowl. He held it out as though to catch something from the hollow regions above him, then emptied the contents. If any magician can do more with a derby than did Irving Berlin I would like to know who he is.

But to return to Miss Dawn.

She is certainly slender enough to make other women wonder what she does to have such a figure. Very few of our actresses can wear a gown which is so narrow and so curveless as that pink one in which Miss Dawn completed her conquest in the last act. It was an Empire model and worn without corsets. What are we coming to? The waist line is getting bigger and bigger.

Two women with the old-fashioned idea of small, pulled-in waists and bulging hips entered a Broadway car the other day, and immediately were stared at as if they were curiosities—relics of a day that is gone.

Miss Dawn made her first appearance in a blue dress, but the pink one convinced us that "The Pink Lady" title will cling to her. I tried to decide whom she resembled as to face, and finally concluded that Irene Bentley was the nearest. I changed my opinion, however, when I caught a glimpse of Miss Bentley later, for her face has become rounder and she could never wear the debutante's pink gown—even if her husband did write the libretto. In summing up Miss Dawn's charms, I shall repeat a bit of conversation which was carried on by two of my friends, one of whom remarked upon Miss Dawn's beautiful teeth. "With teeth like that," he said, "all she has to do is to smile."

"Her teeth have nothing to do with it," indignantly replied the other. "That girl has intelligence. You can see it in her eyes. She's no doll. Why, she would be a success if she never opened her mouth."

Imagine the prima donna of a musical comedy who didn't have to show her teeth! But he meant it.

Some time I am going to ask Miss Dawn what she thinks of the play, "Polygamy?" She comes from Salt Lake City, you know.

Speaking of smiles, Mrs. Vernon Castle should secure a patent on hers. It is the kind that never comes off while on the stage. To all wishing to know how it is done I should say, keep the mouth half open with that compelling expression achieved when facing a camera at the moment when the photographer says, "Now smile, please." You smile, but, alas! the operator is not quite ready to press the bulb and you keep on smiling and wondering how much longer you can endure the strain. Anybody can do it.

Mrs. Castle has added a glance of the eyes heavenward which also makes you think of the waiting photographer. She has changed greatly in appearance, and is no longer the round-faced little girl we used to see. She looks older and wiser. Besides, she is now as thin as the famous Vernon himself. The way these two can wrap themselves around the stage is amazing. Vernon is as funny a comedian as he was before he began to calculate that the world was one continual cabaret at which he was content to let the others eat while he danced.

Davey, N. Y.

MISS HAZEL DAWN,
The Popular Star of "The Debutante," Now at the Knickerbocker Theater.

"Watch Your Step" proved to be mainly a Castle show. The Castles were talked about to their heart's content. The other characters impressed the audience with various facts concerning them as high-salaried dancing teachers. This was decidedly bad form, since vaudeville performers have been recently scored on account of this very way of advertising themselves. Surely, the public knows enough about the Castles and their methods without yearning for more information of the same kind.

Mrs. Castle's dancing costumes were the most beautiful of their kind I have seen in years. They were creations of such artistic design and color combinations that even the men realized that they were out of the ordinary. Each one must have cost a fortune because of the originality of thought expended. There were dozens of pretty costumes worn by the others—pretty wearers they were, too; but with all this competition Mrs. Castle's creations surpassed all. They made you think of other dancers you had seen and you found yourself wondering why they couldn't have found such a dressmaker.

The opening performance of "Watch Your Step" was the noisiest affair I have ever attended. The people on the stage made all the racket they could, and those out front went them one better. Vernon Castle beat a drum, hit a cymbal and other instruments in such rapid succession and combination that it made you dizzy to watch him. He worked both legs and arms at the same time. Then the chorus whooped it up in the first finale by means of dozens of tambourines, while the orchestra did its best to shut out their sound and the audience tried to drown the orchestra by its laughter and applause.

It was a great night for Broadway.

Nothing like it has been heard here within the memory of the oldest theatergoer. And everybody seemed to be enjoying himself beyond all description. The house was packed to the doors. I didn't know that there were so many strong hands in the town. During my experience of attending first-nights on some occasions the applause has been such that the critics described it as an ovation. Now if those moments were ovations, what could the "Watch Your Step" effect be called? It was a mighty roar. Without exaggeration I was obliged to put my fingers to my ears. A 42-centimeter gun couldn't have been much more deafening. Niagara at its loudest couldn't compete. I couldn't help making comparisons between the Berlin comedy reception and the half-hearted acknowledgement bestowed upon some more ambitious things. For instance, if "The Garden of Paradise," the most beautiful production ever done in New York, with a beautiful love story attached, had had one-fourth of the noise bestowed upon Irving Berlin's maiden effort, conditions would be better for Liebler and Company right now. If Liebler and Company had had as many friends and well-wishers as had Irving Berlin on his opening night, maybe the results might have been different. The New Amsterdam was filled with Berlin admirers. They were there to see the thing through to a success, and they did. It is wonderful to have such support in one's ambitions. Berlin is a man to be envied.

Every precaution was taken by the composer and plottist that there should be no over-rating of the production. The musical part was described on the programmes as "a syncopated musical show," and the plot was explained by the words "if any" in parentheses. That left the critics not the slightest chance for indignation.

There was ragtime enough to satisfy the most ardent enthusiast on the subject—even the man who frankly admits that he doesn't understand Wagner and has no desire to do so. The Berlin admirers were there to listen to ragtime and nothing else. But lo and behold! an awful awakening awaited them. The hit of the evening was not an original ragtime composition. I was quite shocked when the famous air from poor old "Rigoletto" was dragged forth and given with ragtime vocal accompaniment. Well might Verdi appear in ghostly form and implore from an upper box in the Metropolitan Opera House scene, "Don't rag my Rigoletto." They did rag it, nevertheless, to distraction, and as that particular bit of "Rigoletto" is familiar to almost everybody, since it has so often been murdered in vaudeville and cabaret performances, a ragging was all that it needed to carry it along with other rags into music-loving homes.

Elisabeth Murray with her quiet method of making a hit with rag time will have to whoop it up a bit if she expects to put one over. The quietest actor in the show was Harry Kelly's dog. He scarcely opened his mouth to yawn, but he kept the audience convulsed every moment he was on the stage.

I wish all the other managers in town might pay a visit to the New Amsterdam. It would save so much pondering over that eternal question which is still distracting them and causing them to waste hundreds of thousands and to go into bankruptcy, viz: "What do they want?" If the opening performance of "Watch Your Step" may be relied upon, it furnishes the answer. But opening performances, as has been proved time and time again, are not always trustworthy. After the first onslaught of ticket purchases is over, then we can tell better whether they really want what they seem to want. Do they?

MADAME CRITIC.

When Jenny Lind pulled to pieces the rose in "Sonnambula," Dickens averred that he saw real tears running down her cheeks. And it is known that she declared that when on the stage she never saw the audience, and that if she ever thought of their presence it spoiled the truth of her acting. All the great performers that occur to my recollection have enjoyed the dangerous privileges and have been subject to the painful joys of the poetic temperament.—Clara Morris.

If another object lesson were needed to impress upon us the ephemeral quality of that substanceless something which we call fame, here it lies. If this once great woman had been summoned twenty years ago, in the zenith of her powers, the great ones of earth would have been proud to do her homage. Now, the only ones to do her reverence is this group of her fellow-craftsmen, in a strange, or, at least, a foreign land, who knew and loved her for herself alone.—Milton Nobles at the casket of Janauschek.

Personal

BALSAR.—Charles Balsar has been quite ill at his new home in Jackson, Mich. He is slowly recovering, and it will be after Christmas before he will be about again. Mr. Balsar was recently seen in New York as leading man with Madame Petrova in "Panthea."

CARYLL.—A theatrical season in New York would not be complete without a musical comedy bearing the name of Ivan Caryll as the composer. With the exception of Victor Herbert, he has contributed to our enjoyment a greater number of light opera scores

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IVAN CARYLL,
Famous Anglo-Belgian Light Opera Composer.

than any other living composer. His music is as tuneful as it is refreshing, and it is always pleasing. The scores of "Chin-Chin" and "Papa's Darling" are compositions to his credit this season. Other works include "Oh! Oh! Delphine!" "The Pink Lady," "Marriage a la Carte," "The Little Cherub," "Our Miss Gibbs," "The Earl and the Girl," and "The Duchess of Dantsic." Mr. Caryll was born in Liege, Belgium, and after studying in Liege and Paris went to England in 1882, in which year he settled in London. He now spends his time between New York and London.

HORD.—Parker A. Hord, in whose farce, "A Mix-Up," Marie Dressler is now starring, recently witnessed a performance of Douglas Fairbanks in "He Comes up Smiling." Twenty-four hours later he submitted to Mr. Fairbanks through Mary Asquith, play broker, a playlet which the actor at once accepted. It will be played for the first time at the Société Succor National Benefit, of which William Faversham is in charge. Mr. Hord's "A Mix-Up" will be seen in New York around the holidays.

ROMER.—Violet Romer, who until recently was a solo dancer in "Joseph and His Brethren," appeared in conjunction with the performance of the Greek ballet, "Pandora's Box," at the Forty-fourth Street Theater last Friday afternoon. Miss Romer danced in a four-part fantasy, "The Psyche Myth," for which special scenery had been provided. As a solo dancer in "Kismet," "The Daughter of Heaven," and "Joseph and His Brethren," Miss Romer made a noteworthy record in America.

TRUAX-TYRRELL.—Sarah Truax (Mrs. Charles S. Albert) and Jane Tyrrell (Mrs. William Ziegler) recently presented the third act of "Lady Windermere's Fan" at Spokane, Wash., for the benefit of the Red Cross Fund, Miss Truax appearing as Mrs. Erlynne and Miss Tyrrell as Lady Windermere. The play is now being done in Chicago by Margaret Anglin. As Miss Anglin is a warm friend of Miss Truax and is greatly interested in the Red Cross work, it was not difficult to obtain her permission for the presentation of a portion of the play in Spokane. Miss Tyrrell was one of Miss Anglin's leading women for a number of seasons.

TORRENCE.—Ernest Torrence, who plays the part of "Bunkie" in "The Only Girl," at the Lyric Theater, is more than ordinarily versatile. Those who have seen the play will not easily forget Torrence's clever pantomime at the telephone or his accomplishment as a pianist. Mr. Torrence, for some time before he came to this country three years ago, had been playing romantic singing roles at the Savoy Theater, London. He was born in Edinburgh. Early in life he studied music at the Conservatory at Stuttgart, Germany, going from there to the Royal Academy, London, where he won the much coveted and highly prized Westmoreland medal for operatic singing. Besides being a vocalist of unusual ability, Mr. Torrence has written a number of songs, and many of his musical compositions are now in published form.

SHAKESPEARE "FAKES"

In the recent sale in London of the Hodgkin library, a dossier of papers, relics and facsimiles connected with the forgery of Shakespeare's plays by a youth of 17, William Henry Ireland, at the end of the eighteenth century, passed to Mr. Maggs for $545.

Ireland confessed, and it was a swaggering confession. For his inventions were works of art. He had begun by deceiving his own father, a respectable bookseller, and ended "by deceiving the devil himself." As new proofs were demanded to substantiate his forgeries, he quickly produced them.

Mr. Maggs has now the original forged document of Shakespeare's agreement with his publisher, Condell.

Ireland next invented an ancestor namesake to whom Shakespeare made a deed of gift of manuscript plays. This was also included in the Hodgkin lot; and one can see what a gold mine it must have been to Ireland. For it enabled him to produce, *ad libitum*, his precious literary ore, the most stark-staring output being his complete Shakespeare manuscript of "Lear," with saucy fragments of what he was pleased to call "Hamblette." These skillful manipulations of the pen are in the British Museum.

Feeling that "Ann Hattherreway" must have her proper place in this fantastic nightmare, Ireland duly twined a lock of her hair and gave his ancestor authority for the statement that she had given it to her spouse.

Ireland's publications of his manuscripts and documentary evidence brought him a small fortune, and some of these 1786 lucubrations were also included. In one of these volumes his version of "Lear" "from the original manuscript" was given in extenso, winding up with the duke's speech:

"The weighte of thys sad tyme wee muste obeye
Speake thatte wee feele notte thatte wee oughte too saye
The oldest mousic have borne wee thatte are younge
Shalle nere beholde soe muche morre live soe longe
Here endethe mye Playe of Kynge Lear.
WM. SHAKESPEARE."

Conscious that this required extra substantiation, young Ireland composed a letter from Shakespeare returning the lock to her for her to kiss before he puts it away for posterity—and the Hodgkin collection:

"DEARREST ANNA,
"As thou haste always founde mee too mye worde moste trewe so thou shalte see I have stryctly kepte mye promyse I praye you perfume thys mye poore locke with thye balmye kysses forre thenne indeede shall Kynges themmselves bowe and paye hommage toe itte."

Yet for matchless impudence, the palm must be awarded to a letter which Ireland indited as coming from Queen Elizabeth to Shakespeare, summoning him to pass a bank holiday of the period at Hampton Court:

"We didde receive youre pretty verses good Masterre William through the hande
of oure Lorde Chamberlayne ande wee doe
Complemente thee oane theyre greate excellance
Wee shalle departe fromm Londonne for Hamptonne for the holydays where wee shall expecte thee with thye best Actorres
thatte thou mayste playe before ourselfe too
amuse usse bee notte slowe butte comme too
usse bye Tuesdaye nexte asse the Lord Leicesterre will bee withe usse.

STAGE ANTHOLOGY

The greatest kings do speak like ordinary mortals. —Napoleon.

Wherever there is a playhouse the world will go on not amiss.—Hazlitt.

Players . . . they are the only honest hypocrites.—William Hazlitt.

Our poets do not understand the stage, and our dramatists are not poets.—R. F. Sharp.

In all countries, in all times, the delineation of crime has been consecrated to the highest order of poetry.—Lord Bulwer.

The art of painting and the art of music are nearly connected, and the stage is an altar that unites the two.—Lord Bulwer in "Zanoni."

It is better to make bright observations about nothings than bright observations about nothing.—Daniel Spitzer, Vienna *Neue Freie Presse*.

POPULAR MANAGERS

J. B. McNally, manager of Keeney's Theater, Newark, is a believer in hustle as a prime factor of success in the theatrical business. He has had a varied experience in the entertainment line and in all he has undertaken he has kept things moving. "If you want to get there you have got to move," is his motto. Under his management the Keeney Theater played to a much larger number of people the first year of its existence than any other playhouse in New Jersey ever did in a similar length of time. No manager in the history of Newark theatricals has made himself more popular with newspaper men and with the

J. B. McNALLY,
Manager of Keeney's Theater, Newark, N. J.

public, and none has been more zealously supported by his working staff. His theatrical career began twenty-five years ago with a position on the advertising staff of H. R. Jacobs's Theater, Newark. As advertising manager of the house, he remained in its employ for nearly twenty years. For a year he was with Waldmann's Opera House, Newark, conducted by Fred. Waldmann. Since then he has been connected with various entertainment enterprises, in the publicity end of the Summer park proposition. Seven years ago he entered the circus field, starting with a wagon show. Energy and persistence developed the enterprise into a thirteen-car Wild West circus, which he has been handling during the Summer season during the last six years. He was advertising manager for the Keeney house when it opened with stock. Three weeks later, when it changed its policy to vaudeville, he was promoted to the managership.

GEORGE S. APPLEGATE.

To-day kings, to-morrow beggars, it is only when the players are themselves that they are nothing. Made up of mimic laughter and tears, passing from the extremes of joy or woe at the prompter's call, they wear the livery of other men's fortunes; their very thoughts are not their own. They are, as it were, train-bearers in the pageant of life, and hold a glass up to humanity frailer than itself. We see ourselves at second hand in them; they show us all that we are, all that we wish to be, and all that we dread to be. The stage is an epitome, a bettered likeness of the world, with the dull part left out.—William Hazlitt.

It is only the life of violence, the life of bygone days, that is perceived by nearly all our tragic writers; and truly one may say that anachronism dominates the stage, and that dramatic art dates back as many years as the art of sculpture. To the tragic author it is only the violence of the anecdote that appeals. And he imagines, forsooth, that we shall delight in witnessing the very same acts that brought joy to the hearts of barbarians, with whom murder, outrage, and treachery were matters of daily occurrence. Whereas, it is far away from bloodshed, battle-cry, and sword-thrust, that the lives of most of us flow on, and men's tears are silent to-day, and invisible, and almost spiritual. Indeed, when I go to a theater I feel as though I were spending a few hours with my ancestors who conceived life as something that was primitive, arid, and brutal.—Maeterlinck.

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ANOTHER PLAY CONTEST

THE MIRROR is in receipt of an interesting announcement from the headquarters of Mr. OLIVER MOROSCO in which stress is laid on the statement that this well-known manager is about to establish "the first professional play-reading bureau in the United States."

The bureau is to open in Los Angeles on January 1, "under the personal direction of Mr. Morosco," and we are told that Mr. Morosco "has secured the services of one of the leading dramatists and play readers of the country, who will serve as the chief of staff with a large corps of assistant play readers, who will handle manuscripts as fast as they are received."

This is a broad and ultra liberal announcement. We sincerely hope that it means what it says. We sincerely hope so from motives of self-protection as well as in the interest of the struggling playwright.

When we consider that "Paid in Full" was rejected by all but one firm of managers in New York, and that "Within the Law" went the rounds of managers' offices on the Rialto for a year before one manager recognized its merits, we feel encouraged to believe that many a manuscript play goes begging among the vast valueless material that drifts into the play-reader's den.

But we have our own thoughts on the subject of these liberal propositions of managers to establish bureaus for the impartial reading of all and every manuscript play that is sent in. We have not forgotten the so-called DR KOVEN play contest, which has now borne fruit in a ruinous lawsuit in Washington. We have no reason to forget this very soon. We have, in fact, a keen recollection of the daily consignment of letters from distressed librettists asking us, "Has the DR KOVEN play contest been decided?" "When will it be decided?" "I have entered three librettos in the contest, and cannot hear from any one."

Life became a burden as the result of our honest endeavor to answer these questions in dozens of various forms in which they were put. When at last, after a year's delay, the contest was decided, the judges told us that the manuscripts submitted were, all save one, unfit for production, and that one needed repairs and was the product of a dying man. Since then one of the judges in the contest has testified that he had not read any of the plays and only signed his name *pro forma*.

Then came the AMES play contest. We believe that this was conducted with absolute fairness. A prize of $10,000 was the stake, and the award was honestly made. But again the usual phenomena attending a play contest! We have not yet stopped answering letters of inquiry, although the matter has languished for upward of a year.

These two cases are not the only cases of the kind. But they will serve. However, with the announcement that Mr. Morosco has established a public play-reading bureau, we are, metaphorically speaking, clearing our desks for action—for another assault of anxious playwrights inquiring when, how, who and where the great question will be decided. We do not grudge the time and labor. We are willing to accept the announcement seriously. We indorse it, if it is meant seriously and not as a little special advertising on the side.

Mr. Morosco stands for something. He has not been appalled by the prospect of producing an unproduced playwright. But so does Mr. BELASCO, who also opened a play bureau and then abandoned it because he said it had subjected him to all kinds of insinuations against his integrity, and no end of annoyance.

If the Morosco announcement means what it says, it will be a good thing for the man or woman who can write a play. But thousands of plays will be submitted by men and women who can no more write a play than they can maneuver a battleship; and they will all be asking when, how, where and by whom their plays will be judged, and there will be the usual charges and countercharges of bad faith and partiality.

"THE MIRROR'S" SPELLING BEE

WILLIMANTIC, CONN. (*Special*).—THE MIRROR'S Americanized spelling of the French word "theatre" has been adopted by the Hartford *Courant*, the Hartford *Times*, the Willimantic *Chronicle*, and occasionally the word "theater" creeps into the Norwich *Bulletin*, and you have noticed that Mr. Irvin S. Cobb uses that form in his interesting articles in the *Saturday Evening Post*. "Theater" is destined to become the universal common sense spelling eventually.

CLARENCE C. PALMER.

[THE MIRROR'S authority is from the Greek. Noah Webster also uses "theater," and Webster is authority in most of the newspapers in the Middle West and Far West, as it is in many Eastern newspaper offices. In addition to which all modern dictionaries give the prefrence to theater.—Editor MIRROR.]

OBSERVATIONS EN ROUTE

BY WILL A. PAGE

Canada in war time is not overrun with theatrical attractions, yet those attractions which have had the temerity to venture across the border have met with splendid receipts, providing they were really meritorious. A recent visit of several weeks in Canada brought convincing proof that there, as elsewhere, good attractions can play to good business, and the failures, as elsewhere, suffer. While the general average of receipts may be worse in Canada this year than normally, don't believe those who would tell you that the war has ruined our prosperous neighbor to the North. While it is true that attractions are scarce, because most managers cancelled all Canadian bookings through fear of poor business, those companies which have visited Canada are getting the money. The patronage is concentrated on these attractions, instead of being spread out on a lot of mediocre ones. "Pinafore" did a turnaway business in Montreal; Marie Tempest got a $9,000 week; "The Midnight Girl" took in nearly $10,000, and Marie Dressler is doing enormously at $2 prices. Even "The Chocolate Soldier," in its fourth year and without a star cast, did nearly $7,000 last week in Montreal.

The timidity of some American managers to venture into Canada, has brought about a transformation at His Majesty's Theater in Montreal, a house which for many years enjoyed a monopoly of catering to the elite with big stars. Nearly every attraction booked for His Majesty's cancelled when the war broke out, and the best the house could get was such dubious debuts as the premiere of "Milady's Boudoir" and "What it Means to a Woman." The Result is that His Majesty's has been offering moving pictures for the past four weeks, and now it is the home of the Del Lawrence stock company at "ten, twenty and thirty." Meanwhile the Princess Theater, an opposition house, was fortunate enough to have a guarantee from the Shuberts of thirty first-class companies each season, and the Shuberts have lived up to their contract so handsomely that now the Princess advertises itself as "the only first-class theater in Montreal."

Our old friend, Lawrance D'Orsay, seems to be making Canada his home these days. From Vancouver, where he had been playing at the head of a stock company, he journeyed eastward with a company, playing the old "Earl of Pawtucket." That enterprise closed in Quebec, and now D'Orsay is about to become the temporary head of the new Lawrance Stock company at His Majesty's in Montreal.

Down in Quebec, off the main line of big shows and in a French community where little English is spoken, is a hustling manager named Allis, who evolved a new idea in theatricals the other day. For many years, the only way Quebec could get big attractions was on a guarantee basis, Allis promising so much money in return for the long trip down there and back. When Al Root, who has out "The Chocolate Soldier" this season, played Montreal, his agent went to Quebec in response to a wire from Allis offering a date. By the time the agent arrived Allis had undergone a change of heart.

"You can play my theater," he said, "but instead of me giving the company a guarantee, I want Root to put up a deposit of $100 as a guarantee to me that the attraction will get here."

Inasmuch as Root cleaned up a profit of nearly $2,000 on his Montreal engagement, he was highly indignant that his ability to pay railroad fares should be questioned, and he shifted his route to Ottawa as a rebuke to the doubting Quebec manager.

The United States labor law regarding contract labor imported into the States, is the cause of a tangle with the stage hands' union of Canada, which is to be taken to Washington for settlement. The matter came to a crisis several weeks ago when Nat Roth, the always amiable manager of "Pinafore," engaged two union carpenters in Canada to travel with the company. When the company re-entered the United States at Buffalo, these Canadians were taken off the train and deported into Canada, and Mr. Roth was notified that he would be breaking the law if he endeavored to import them. The Canadian branch of the stage hands' union considers this unjust discrimination. Chorus girls, chorus men, musicians and actors can be employed in Canada and taken across the border, but not stage hands, under this ruling. There is a strong suspicion that the union in New York is at the bottom of the trouble, desiring to prevent Canadian crews from crossing the border, but if this is so, the Canadian crews promise to retaliate. Canada happens to have the same law about contract labor as the United States, and if it is enforced, no attraction from the United States can bring its stage crew into Canada, but will be compelled to hire a new crew in the Dominion, sending the American stage hands back to New York.

There are more lady press agents on the road this season than I have ever known before. Some of them are excellent newspaper women who know how to write, and some of them are engaged primarily because of their ability to talk. A curious and interesting feature of their employment is the nonchalant manner in which they entertain dramatic editors at dinner or luncheon. The headwaiter of the Pontchartrain Hotel in Detroit a few days ago had the shock of his life when a charming and attractive young woman, having entertained a dramatic editor at lunch, calmly called for the check and paid the bill herself while the dramatic editor inspected the ceiling and endeavored to appear unembarrassed.

"It's strange," said Sheppard Friedman, the well-known advance agent and author of "The Memoirs of a Chorus Girl," when I saw him in Buffalo the other day; "it's strange when you get into a town where there's a big musical attraction like the Winter Garden company playing with a lot of girls, how popular one becomes just about dinner time."

Something is wrong with Walter Kingsley, the king of press agents. He has let a full week slip by without putting over a new publicity stunt.

OFFER TO EDISON DECLINED

NEWARK, N. J. (*Special*).—Manager Forsberg, of Newark, upon hearing of the fire of the Edison plant, immediately offered his theater and company for a benefit for the sufferers, but the offer was gracefully declined, as Mr. Edison has made ample provisions for all his employes.

GEORGE S. APPLEGATE.

EDITOR'S LETTER BOX

"INTERESTED," New York.—We have been lately advised that Blanche Frederic is in Portland, Me., and may be addressed care of Keith's Theater.

Owing to the unusually large number of letters to be answered through this department, it is impossible to answer all at once. Therefore, do not be disappointed if your answer is not printed immediately.—*Editor.*

MARION F., New York.—It is not very probable that "The Virginian" will receive production by the stock companies in New York, this season. If they decide to produce it, the announcement will be found on the stock page.

S. C., Charleston, S. C.—Florence Fisher was born in Punxsutawney, Pa. She appeared in that city in Walker Whiteside's production, "The Typhoon" in the Fall of 1912. She has also appeared with Mme. Nazimova in "The Cornet," Amelia Bingham in "A Modern Lady Godiva," Walker Whiteside in "The Typhoon," and now with Otis Skinner in "The Silent Voice," which is now on the road.

"A. B. C." Station, Barbara, Cal.—I should suggest that you write to their respective managers. Dustin Farnum appeared as "The Virginian," Jan. 5, 1904, at the Manhattan Theater, New York. For three years Mr. Farnum appeared successfully in this play. Guy Bates Post played Steve and Frank Campeau, Trampas. In the film production of "The Squaw Man," Mr. Farnum assumed the lead. "Arizona," I think, may be bought in book form. We cannot promise the pictures. Thanks for your kind appreciation of THE MIRROR.

LIVADIA, New York.—While Madame Nazimova was under the management of the Shuberts, the Thirty-ninth Street Theater was known as Nazimova's Thirty-ninth Street Theater. She was born May 22, 1879, in Talta, Crimea, Russia. Appeared frequently through Russia in leading roles, including Zasa, Camille, Hedda Gabler, Trilby. Appeared in Berlin and London (1905). In September, 1905, Madame Nazimova made her debut to the American public. Since then she has appeared successfully in the following plays: "Hedda Gabler," "Doll's House," "Countess Coquette," "Master Builder," "The Comet," "The Passion Flower," "The Other Mary," "The Marionettes," "Bella Donna," and "That Sort."

ON THE RIALTO

"THE MIRROR'S" JINGLER

Now Caesar's Ghost stalks on the boards,
The audience stares, an aping host;
The Leading Lady waits her cue,
The Prompter whispers, "Seize 'er, Ghost."
—*The Jingle Boy.*

Whiteway Hamlet: Conscience does make cowards of us all.

First Grave-digger: What's the matter with tooth-ache?

The Century grand opera people who have generously offered to have their salaries trimmed in order to help the managers get their ship over the shoals have set the pace that goes with the glad season near at hand. Seems as if the managers might reciprocate by tendering the trimmers a benefit.

The Princess Theater management is assembling companies to present "Across the Border," Beulah M. Dix's extraordinary war play, in Boston and Chicago. In Boston the production will be made at the Toy Theater the first week in January, while the Chicago production will take place at the Fine Arts Theater in February.

There is some hope for peace in the European war tangle in the announcement that Charles Frohman and David Belasco have agreed to put their individual resources in the same basket. Not that these master managers ever came to metaphorical blows in their rivalry, but they never played Damon and Pythias, although some twenty years ago they used the same spoon. God rest you, merrie gentlemen.

Mr. E. H. Sothern and his wife, Julia Marlowe, have purchased an old mansion in Georgetown, the elite residence part of the National Capital, and are entertaining Washington society and being entertained. According to reports, neither intends to act again professionally. Another well-known player who has made Washington his home is Mr. R. D. MacLean, who, with his wife, Odette Tyler, has long been recognized as a permanent fixture of the best circles of the Capital city.

The first and only cut-rate ticket to the Little Theater was sold Dec. 5 at the Saturday evening performance of "A Pair of Silk Stockings." The price paid was $1.99, this being 1 cent less than the regular charge. A lady, who was a stranger to the management, was the purchaser; and the reason discrimination was made in her behalf was because she had been robbed of her purse in the Broadway crowd, and the sum mentioned chanced to be loose in the bottom of her handbag. She said she never before knew a penny to be so important.

Victor E. Friend, MIRROR correspondent at Lincoln, Neb., sends the following as an example of judicial levity in his State:

"William ('Bill') Taylor, flyman at the Orpheum Theater, was drawn on the petit jury recently. George W. Berge, candidate for Governor of the State on the Democratic ticket at the last election, was selecting a jury when Mr. Taylor was called. Mr. Berge asked him his name, then his occupation, to which he replied, 'Flyman.' Mr. Berge asked, 'What's that?' and Mr. Taylor replied, 'Flyman at the Orpheum Theater.' Mr. Berge said, 'Well, I don't know what that is, but I hope you get them all.'"

Theatrical lawsuits are nearly as contagious as measles and mumps. Following the litigation between Johnson, Pollock and Wolf, authors of "Dr. Fakewell," and Raymond Hitchcock's play, "The Beauty Shop," comes the news from Iowa that Mr. Charles Bachman is nearing New York to protect his rights in the playlet, "Their Get Away," absolute rights to which, he alleges, were given him by Willard Mack, its author, while Bachman was on the Pacific Coast. There, Bachman says, he learned that Mack was using the same act in this city. Bachman also alleges that "Kick In," which has been a winner, is an expansion of his playlet—in fact, according to Bachman—act III of "Kick In" is his (Bachman's) identical playlet. Hence Bachman's visit to New York with a pocketful of injunctions. It's a mad playworld, me hearties.

Retired Playgoer's first nights in New York, continued: "My first grand opera here was 'Martha.' I had heard it before, back yonder, several times. When I was a cub reporter my godfather in the business was a Kentuckian whose laugh traveled a block when it broke from its moorings. His diversion was the fiddle. When he drew the bow he needed no halo. In the many times I heard him he never failed to close the performance with 'The Last Rose of Summer.' The first time I heard him play it he asked if I had ever heard 'Martha'—he didn't say it the way it looks on the programme. At that time I had never heard any grand opera. He told me that the Last Rose was from 'Martha.' I came to know later that he didn't know it was an interpolation. When I saw on the Metropolitan's bulletin that "Martha" was on for the night I bought a stand-up ticket. When the interpolated song was rendered I felt for my handkerchief. The next day I met a woman whom I had known as a girl. She was in New York on her treacle-moon, as Byron called it. She told me she had attended the opera the night before, and that she had gone just to hear 'The Last Rose of Summer.' And then we talked about her dear old father who used to play the air for her, and she believed that Flotow wrote the words. I hadn't the heart to undeceive her."

SOCIALISTS TO PRESENT PLAYS

At the Berkeley Theater, Dec. 19, at 8.15 o'clock, the Socialist Press Club will present four one-act plays: "Rada," a Christmas war play, by Alfred Noyes; "A Female of the Species," by B. Russell Herts; "Phippa," by the late Stanley Houghton; and "Charity," by Philip Moeller.

The Socialist Press Club, in presenting plays from time to time, wishes to aid in developing playwrighting talent and to give to the public an opportunity to witness plays to which the commercial theater is usually closed.

ELKS' MEMORIALS

At Rockford, Ill., Dec. 6, Rev. John Dysant, chaplain, orator. Over 300 present.

Rochester, N. Y., Dec. 6.—At the Lyceum memorial to twenty-four members who died in 1914.

Taunton, Mass., Dec. 6.—Diamond-studded Elks' tooth to Nell Barrett.

Albany, N. Y., Dec. 11.—Lodge of 200 at the Empire in honor of Manager Frank Abbott.

Jersey City, at the Orpheum, Dec. 6.

PREMIERE AT SING SING

On Christmas Day, Sing Sing will have the distinction of a first performance of a Broadway play when William A. Brady will present his new production, "Sinners." This will be, perhaps, the first time that a play has had its premiere behind prison walls. In the cast of "Sinners" are Alice Brady, John Cromwell, Irene Romaine, Gertrude Dallas, Jean Adair, Albert Brown, and others.

JOLSON TO REMAIN

The Winter Garden management will retain Al Jolson for the next production instead of sending him on tour with "Dancing Around." Bernard Granville will be the featured member of the cast of "Dancing Around" when it goes on the road. In addition to Al. Jolson, Valeska Suratt, and Mollie King have been engaged for prominent parts in the new production.

"THE MAKER OF DREAMS"

B. Iden Payne, who is now the art director of the Little Theater in Philadelphia, will make a production of "The Maker of Dreams" in New York in January. Marguerite Herts, Whitford Kane, and Dallas Anderson have ebeen engaged for the leading parts.

PREMIERE IN ST. LOUIS

"The Quicksands," three-act drama by Lewis R. Ely, editorial writer, author of "Tar and Feathers," was produced by the Players' Stock company of St. Louis, at the Park Theater in that city Dec. 7. Cast and plot, week Dec. 23.

RENEE KELLY IN "DADDY LONG-LEGS"

Renee Kelly, who played the part of the Queen in the Liebler production of "The Garden of Paradise," has been selected by Henry Miller for the Ruth Chatterton role in "Daddy Long-Legs," when he begins his tour in the play with himself in the title-role.

OTIS SKINNER COMING

The Liberty Theater will soon have a new occupant. Charles Frohman has arranged with Klaw and Erlanger to present Otis Skinner there on Dec. 29 in "The Silent Voice," a new play by Jules Eckert Goodman, founded on a novelette by Gouverneur Morris.

STAGE NOTES

Hugh Dillman has been added to the cast of the Shubert production, "In the Vanguard."

"Chin-Chin," with Montgomery and Stone, will be taken to the Panama-Pacific Exposition in San Francisco.

Henry Stanford and wife, Laura Burt, are spending a pleasant Winter in Chicago, where Mr. Stanford is playing the lead of "Peg o' My Heart" company.

In Owosso, Mich., "The Girl of My Dreams" received its 1,500th presentation since its New York debut. Irving Brooks, who plays the role of "Count von Schnigglefritz," has not missed one performance.

Miss Clara Greenwood, a member of "My Lady's Dress" company, knits for the Red Cross during her moments off the stage. Miss Greenwood is just recovering from an operation.

Dora Young and Edward Keane opened with "The Winning of Barbara Worth," in Streator, Ill., Nov. 17. Miss Young is playing the ingenue role of Helen Blair, Mr. Keane that of Willard Holmes, the lead.

Miss Margaret Sumner gave a charming song recital at the Albert School of Expression recently. Miss Sumner who, a short time ago, returned from the Dresden Opera company, sang in English, French and German.

"Kaj," the Japanese war play, by Edmund Wheatley, was so enthusiastically received by the public, when presented lately at the Bremen Schauspielhaus, that arrangements have been made for it to be produced at two theaters in Breslau, Germany.

Mrs. L. M. Garman, of Lincoln, Neb., and wife of "Joe" Garman, the well-known theatrical man, has been ill in the St. Elisabeth's Hospital, where she underwent a serious operation. She would be pleased to correspond with her friends.

Edwin Mordant returns to New York this week. "The Revolt" (in which Helen Ware has been starring) closing Dec. 5 at Kansas City, Mo. Mr. Mordant has made a tremendous success as the Prude—a character next in importance to the star's.

Robert Campbell announces the production in September, 1915, of a new original comedy-drama, the scenes of which are laid near Fairfax, Va., and will make a spectacular feature of a Southern plantation on the James River, just after the Civil War. The name of the author is withheld for the present.

The tour of Eugenie Blair in "A Fool There Was" has been a substantial success. Miss Blair will continue her tour into the early Summer under the management of George H. Nicolai and Robert Campbell. She is supported by Albert Phillips.

Julia Reinhardt, a member of the David Warfield company and understudy for Marie Bates in "The Auctioneer," is now in the Providence Hospital, El Paso, Texas. Mrs. Reinhardt suffered injuries to both legs which necessitated her entering the hospital. She would be pleased to correspond with her friends.

At Madame Alberti's studio, Carnegie Hall, on Dec. 9, Albert Bruning conducted a symposium on Expression. The galaxy of professional people who took part included Mrs. Bruning, Susanne Morgan, Louise Lord Coleman, Beatrice Wanger, Carree Clarke, Mrs. Elise West Qualfe.

The Quidnick, Windham, Conn., Mills are closed entirely and the mills of the American Thread Company are on thirty-six hours a week, and the theatrical business, outside of the five-cent pictures, is simply "rotten," as our correspondent at Willimantic, Conn., informs THE MIRROR.

Albert J. Simmons, who has a wide acquaintance among theatrical people because his position as general Eastern passenger agent of the Lehigh Valley has brought him into contact with the profession, has been promoted to become the assistant general passenger agent of the line.

A musical programme was the feature of the Gamut Club's meeting on Dec. 10. Misses Emily and Ellen Semple in the latest dances; Miss Louise Karr in a character monologue of her own composition; Harry Allen in tenor solos; the four Hearons Sisters in varied instrumental selections; Miss Lysa Graham, the Crinoline girl, and her associate dancer, Mr. Yorke, and Mr. Dwight Fiske in his unique vocal settings of four lyrics from the "Child's Garden of Verse" were the artists of the evening.

With John H. Raftery, a well known play producer and publicity promoter, Jack Lait, author of "Help Wanted," has entered the producing end of the theatrical profession. Under the name of Lait and Raftery, the new combination has opened offices at 1511 Masonic Temple Building, Chicago. The new firm commence operations with a production of "Help Wanted," which, by special arrangements with Oliver Morosco, will open a touring season at Rockford, Ill., Christmas Day. A western company with "Damaged Goods," by arrangements with Richard Bennett, will be launched under the pennant of the new firm.

Frank T. Coffinberry, for more than seven years identified with the Considine interests in Portland, Ore, has resigned as manager of the Orpheum. Coffinberry began in Portland as press agent for the Orpheum, was then appointed manager of the Grand, and finally succeeded the late James Erickson in the management of the Orpheum. He is highly popular among the Portland theatergoers. Succeeding Coffinberry, is Thomas R. Conlon, son-in-law of John W. Considine. Conlon and Coffinberry were associated during the Summer in the management of the Orpheum in Vancouver, B. C. Until last Summer, Conlon was in the lumber business in the East.

The PUBLICITY MEN

William Raymond Hill has left town to go in advance of "Suzi."

Lee Kugel is handling the publicity for the revival of "Damaged Goods" at the Hudson.

John Montagu is flourishing a quill in behalf of Julian Mitinge's "Ingomar" ambitions.

That John B. Campbell's work in advance of "The Round Up" is getting results is shown by capacity houses in Detroit and Cincinnati.

W. D. Wagstaff has resigned as general press representative of the Lieblers to become the personal representative of Mrs. Patrick Campbell.

In addition to sounding the virtues, so to speak, of "Polygamy," Larry Anhalt is calling attention to Annie Russell's new production, "His Royal Highness."

Edwin L. Bernays has invented a "Daddy Long-Legs Doll," which he says is destined to rival the Kewpies and the Billiken Man in popularity.

An interesting interview with Walter J. Kingsley appeared in the Sunday *American* of Dec. 6. A picture of Walter with a "free list entirely suspended" expression in his eyes adorned the article.

Another proof of the mastodonic quality of Ben Atwell's good nature is shown by the resignation with which he accepts the constant bellowing of the sick elephant underneath his office at the Hippodrome.

Percy Heath is on the job again after the serious accident which laid him up in a hospital for considerable time. Mr. Heath, it will be remembered, was injured by a fall from a subway platform to the tracks after the premiere of Joe Drum's "Milady's Boudoir." Some ironic significance is placed in the fact that he has just been appointed press representative of "Watch Your Step."

Theodore Mitchell has resigned as general press representative for Oliver Morosco to become business manager of the Play Actors' Company, the organization that will occupy the Hamlton Theater, formerly Adolf Philipp's, at 205 East Fifty-seventh street. The first attraction at the little playhouse, Jerome K. Jerome's comedy, "Poor Little Thing," has gone into rehearsal.

Miss Katharine Lord is handling the publicity for Una Clayton, who was recently seen in the one-act play, "Milly," at a special matinee at the Marine Elliott Theater. Miss Lord is a well-known newspaper woman and regularly contributes interviews and special stories to the *Tribune*, *Press*, and *Evening Sun*.

Edward Everett Pidgeon has been so successful with the Broadway Rose Gardens that he has taken over his neighbor, the Rose Garden Theater, and the two will be transformed into one theater as soon as possible, thus assuring dancing, dining, and entertaining capacity.

Lionel H. Keene, of Baltimore, who was connected with the advance staff of the Rothers and Marlowe combination up to the time of their retirement from public life last season, now holds forth as treasurer of Poli's Auditorium Theater, Baltimore, succeeding Amos Harryman, who is well remembered in theatrical circles.

FROHMAN TO GIVE UP THE GARRICK

Charles Frohman will not renew the lease of the Garrick Theater when it expires on May 1, 1915, and the house will once more pass to the control of its owner, Mrs. Edward Harrigan.

The Garrick Theater was built by the late Edward Harrigan in 1890 and was known as Harrigan's Theater. It was opened on Dec. 29, 1890, with Mr. Harrigan's play, "Reilly and the Four Hundred," as the attraction. After it had been the scene of many of his successes, it was leased to Richard Mansfield, who opened the house under its present name on April 23, 1895, with Shaw's "Arms and the Man." In 1897 Mr. Mansfield disposed of his interest in the Garrick to Charles H. Hoyt and Frank McKee. Charles Frohman took over the management of the theater in the preceding year.

The future policy of the house has not been decided upon.

ACTOR WITH COUNTERFEIT MONEY

Telephone communications from Bonne Terre, Mo., and at Riverside, on the Iron Mountain Railroad, caused the detention in St. Louis, Nov. 27, of Lee Odell, twenty-three years old, an actor, who is held pending an investigation of his possession of seven counterfeit ten-dollar bills. Odell says the bills were thrust into his hand by a stranger on the train, who asked him to take possession of them for a few minutes and then disappeared.

NEW PLAY BY MILWAUKEEAN

"The Powers Within," a human interest play by Arthur J. Ebert, of Milwaukee, given its premiere at the Shubert Theater, Milwaukee, Dec. 16, was successful. It was endorsed by the Rev. E. H. Williams, rector of St. Mark's Church.

THE FIRST NIGHTER

"THE DEBUTANTE"

Operetta in Two Acts. Music by Victor Herbert. Book and Lyrics by Harry B. and Robert B. Smith. Staged by George Marion. Dances by Allen K. Foster. Produced by John C. Fisher at the Knickerbocker Theater, Dec. 7.

The Midshipman ..... Sylvia Jason
An Old Sailor ..... Cyril Smith
Bo'sun, H. M. S. Scorpion ..... Thomas Reynolds
The Cook, H. M. S. Scorpion ..... J. Abbott Worthley
Lieutenant Larry Sheridan, British Navy ..... Robert G. Pitkin
Mildred ..... Dolly Alvin
Annabel ..... Peggy Parker
Mrs. Ecoobia Bunker, wife of Hera. ..... Maude Odell
Hera Bunker, composer ..... Will West
Godfrey Fraser, American captain of industry ..... William Danforth
Wiggins ..... Jack Hall
Elaine, daughter of Sir Francis Vane ..... Hazel Dawn
Marie, Elsie, Dorothy, Irene, Harriet, Mae, Eva, Frances — School Girl Companions of Elaine — Marie Baxter, Elsie Schneider, Dorothy Landers, Irene Hopping, Harriet Du Barry, Mae Doherty, Eva Stuart, Frances Ramsey
Armand, Marquis de Frontenac ..... Stewart Baird
Philip Fraser, son of Godfrey ..... Wilmuth Merkyl
Irma, a Russian dancer ..... Zoe Barnett
Testlavitz, a famous violincellist ..... Theodore Heiproth
Nina, a future ballet girl ..... Sylvia Jason
Paul Masson, a famous sculptor ..... J. Abbott Worthley
English Ambassador ..... Frank Travers
German Ambassador ..... Jack Heisler
French Ambassador ..... William Gilmore
Footmen ..... Robert Watts, Owen Jones

As Composer Victor Herbert well said in his pretty little curtain speech: "'The Girl from Utah' has gone; the real girl from Utah has arrived." He referred to Miss Hazel Dawn, who comes from far Salt Lake and burst upon us on this occasion in the effulgence of a new star. Some have stardom thrust upon them and some achieve it. Miss Dawn has achieved it. Her career has been a short one, 'tis true, but she is a superior person and has used her own intelligence and accomplishments to reach distinction without relying on personality alone. For one thing, she is an accomplished violinist, of which she makes good use on most occasions. But she is more than this. She is an actress. She has expression. Her face is the frontispiece of an inhabited brain. And she is as pretty and dainty as the prima donna of a musical comedy should be.

Mr. Fisher has spared nothing to "bring her out" in a properly impressive manner. The Knickerbocker production is up to the standard of its musical predecessors in scenery, costume, ensemble, dances, music, and individual performances. If you find fault with "The Debutante" you must find fault with the whole species of musical comedies and not with this specimen. It does not soar above the level of a Smith libretto, and does not fall below it. It may puzzle you to find an explanation why Elaine falls to outpace the tempestuous Russian dancer, Irma, and you may have to use your imagination to patch together certain odds and ends of the story; but here, I am inclined to think, the management was afraid to let Elaine work up to one's anticipation in putting it over the sinuous and twistful Irma rather than not supplying her with opportunities. Your astute manager has a holy regard for preserving the dainty character of his prima donna without risking a too rich flavor of salaciousness. Besides, I am rejoiced that she didn't try to vie with Miss Zoe Barnett's highly charged Carmen, for if there is one character that has begun to pall upon my vision, it is the recurring embodiment of Spanish wickedness in a bolero, the swinging skirt, red shoes, and perennial rose held between the teeth.

The plot deals with the love affair of Elaine, the aristocratic daughter of Sir Francis Vane, who has been betrothed to Philip, the son of an American captain of industry, Godfrey Fraser. On Philip's return from Paris she discovers that he is infatuated with Irma, a dancer. She, in turn, is adored by the Marquis de Frontenac, Armand, who consents to a little comedy intended to bring Philip to heel. At a signal he is to make violent love to her, and she employs this expedient so successfully that the wayward American begins to sit up and take notice. To complete the cure, she proposes to go to Paris and have a look at Irma, and at an artists' mask revel in the studio of Paul Masson, where Irma is also present, she plays the dashing debutante so well—or is supposed to—that Irma is cut out completely. When Elaine removes her half-mask, Philip is astounded to discover that the successful conqueror of the vivacious Irma is his neglected sweetheart, whereupon two hearts are made sublimely happy.

The piece is shot through with some good comedy supplied by Will West, William Danforth, and Maude Odell. The latter is remarkably good as a suffragette, who has her husband (West) so trained down to meek obedience that he responds to a tap of the bell concealed in her handbag. In this character Mr. West is, as usual, excellently amusing, especially in the studio scene, where he, too, in a grotesque make-up, is taken in by his disguised wife and made to cut a ridiculous figure. Mr. Danforth plays the beaming American tired business man who has an inamorata in Paris, whose picture he carries next to his heart, with just the right touch of broad unction. Wilmuth Merkyl as Philip and Stewart Baird as the Marquis de Frontenac, sing and act their parts exceedingly well, and a singing and acting performance above the average goes to the credit of Robert Pitkin. Sylvia Jason, too, attracted attention in a midget comedy part in which she is very charming.

Mr. Herbert's music is lively, brilliant, and popular in character. Some of it is seductively persuasive, with no attempt at anything ambitious, but always musicianly, especially in the orchestration. "The Love of the Lorelei" is a rather haunting waltz, which is ingeniously repeated in four or five ways, and "Call Around Again" has a homelike familiarity, and is the popular hit of the evening. A very telling effect is achieved with a song, "The Will-o'-the-Wisp," sung by Mr. Baird. In a dark scene, Miss Hennessey appears in spectral gown with a single electric flame on her forehead, and after a fantastic dance disappears through an open window. The spectrally fantastic vision contributes materially to the success of the second act.

"WATCH YOUR STEP"

A Syncopated Musical Show in Three Acts. Music and Lyrics by Irving Berlin. Book by Harry B. Smith. Staged by R. H. Burnside. Produced by Charles Dillingham at the New Amsterdam Theater, Dec. 8.

Willie Steele ..... Sam Burbank
Julian Flint ..... William J. Halligan
Estelle ..... Justine Johnstone
Ebenezer Hardacre ..... Harry Kelly
Howe Strange ..... Al. Holbrook
Birdie O'Brien ..... Elizabeth Murray
Brenda Hardacre ..... Joslin Lilyburn
Joseph Lilyburn ..... Vernon Castle
Alec Cuffy ..... Charles King
Lena Ford ..... Dame Sykes
Stella Spark ..... Elizabeth Brice
Mrs. Vernon Castle ..... Mrs. Vernon Castle
Anne Marshall ..... Harriet Leidy
The Ghost of Verdi ..... Harry Ellis
A Carriage Caller at the Opera, A Pullman Porter, A Coat Room Boy ..... Frank Tinney
Denny ..... Irving J. Carpenter
Josiah Jay ..... Gus Minton
Samantha Jay ..... Dorothy Morocco
Mrs. Swift ..... Julia Hamblen
Mrs. Bright ..... Mabel Callahan
Mrs. Gay ..... Natalie Seymore
Mrs. Smart ..... Gladys Byles
Mrs. Climber ..... Ethel Sykes
The Man in Box A1 ..... C. L. Kelley
A Professional Escort ..... Bobby Johnson
A Young Chappy ..... Charles Swan
An Old Chappy ..... Max Scheck
An Impresario ..... Terry Starver
An Usher ..... W. M. Holbrook

"Watch Your Step" loudly dispels any doubt that the fox trot and the one-step would ever become the theme of a musical comedy. In Mr. Dillingham's latest diversion to warn the unwary of the dangers lurking in their pedal activities, the latest high stepping is exhibited to the nth degree, which in dancing circles means the Castle degree. And when these "light fantastics" are tripped against bizarre backgrounds to the sound vagaries of the inevitable Irving Berlin, why should we burden ourselves with the inconsequential allurements of money or war?

"Watch Your Step" might be described as a combination rag-time riot and dancing delirium. It is not Irving Berlin but the Castles to whom we must look for the phenomenal success of the entertainment. His music is without any distinction whatever and is even devoid of his usual whistleable qualities. When one considers that he has written such syncopataed masterpieces as "Alexander's Ragtime Band" and "Mesmerising Mendelssohn Tune," one naturally expects something that will linger in the memory. However, what it lacks in melody it more than suffices in volume, and so long as it sets off the airy grace of the Castles it serves a purpose.

Mr. Dillingham displayed strategic genius when he selected the Castles as the headliners of his production. In spite of the galaxy of music-comedy favorites, it is the exquisite charm of the Castles' dancing that lifts "Watch Your Step" out of the ordinary class of musical entertainments. Mrs. Castle's fragile loveliness, her distinction, her gowns, unique and picturesquely beautiful in design and color, made her a most enchanting vision. Mr. Castle dances with all his old-time skill and acts with a fine sense of comedy. His virtuosity is quite remarkable. Not content with the dancing honors of the evening, he displays his skill as a trap drummer and sings effectively a song satirical of his success as a dancing teacher.

Without the Castles, "Watch Your Step" seems like a small (and dressed) edition of a Winter Garden show. All the kaleidoscopic features of the upper Broadway institution are present. The same spirited ensembles, the same vaudevillian patter, the same easy familiarity between actor and auditor are apparent.

Frank Tinney, returned from triumphs abroad, carries on an amusing dialogue with the orchestra conductor. To keep his bag of tricks from becoming cloying, he should be somewhat restrained. At present there is too much Tinney and too little of the agile and good-looking chorus. Charles King and Elisabeth Brice sing the sentimental ditties of the entertainment in their best billing and cooing style. Elisabeth Murray, with her rich brogue and infectious manner, was given splendid opportunities in a song number which related the fascination of the minstrel parade.

To help along the good work there was Harry Kelly, who, in his familiar Deacon Flood make-up, was never funnier, and his dog, one of the best performers of the evening, and Sallie Fisher, who was most engaging in the little she had to do.

A feature of the evening was the ensemble number of the second act in which the ghost of Verdi appears and protests to the dancing revellers against the irreverent syncopation of his "Rigoletto," only to be silenced by the reply that ginger is being injected into the opera. Another feature was the volume of applause which greeted each sally of wit and burst of music. Certainly a more efficient claque would be difficult to find.

AT OTHER HOUSES

STANDARD THEATER. — Julian Eltinge, with the same company of players as surrounded him during his engagement at the Knickerbocker Theater last season, is the attraction at the Standard Theater, Broadway at Ninetieth Street, presenting Otto Hagerbach's so-called melodramatic mystery farce with songs, "The Crinoline Girl," for the week beginning on Monday night, under the management of A. H. Woods. In this play Mr. Eltinge is given logical opportunity to shift from the role of an agreeable young man to a much more agreeable young woman and back again with ingenuity which has won for him a high place among the present generation of character actors. During the play he sings a number of songs and displays an abundant wardrobe of feminine attire, which latter are elaborately bewildering. Mr. Eltinge's supporting company includes Jeanne Eagles, Lottie Linthicum, Jane Marbury, Corinne Baker, Nannie Palmer, Eddie Garvie, Herbert McKenzie, James Spottswood, Walter Horton, Charles P. Morrison, Joe Smith Marba and others. The usual Tuesday, Thursday and Saturday matinees will be given.

GRAND OPERA HOUSE.—The tuneful musical comedy, "The Queen of the Movies," which ran for seventeen weeks at the Globe Theater, New York, and for a month at the Colonial Theater, Boston, captivating the two centers of culture by the wit of its book, the lilting charm of its music and the wonderful dancing of principals and chorus, is the attraction at the Grand Opera House this week. This musical comedy success is in three acts and presents a round of songs, dances and ensembles of pretty girls, and with nearly every song there is a chorus of two score of Broadway's choicest show girls. "The Queen of the Movies" contains a company of eighty-five people and an all-star cast headed by Miss May De Sousa and Frank Moulan. Mr. Thomas T. Ryley, who is famous for his productions of "Piqradora," "The Belle of Mayfair," and "The Queen of the Moulin Rouge," which were particularly noted for their beautiful women and dancing numbers, has more than surpassed his previous reputation in "The Queen of the Movies."

RECENT INCORPORATIONS

Some Newcomers to the Commercial Ranks of the Film Industry

ALBANY (*Special*).—Among those companies incorporated during the past week are:

International Film Service; capital, no par value; E. A. McManus, C. J. W. Meisel, J. P. Shea, Cold Spring.

R. L. Chester, Inc.; $5,000; R. M. McInnes, W. C. Glass, Carolyn Chester, Hotel Ansonia, New York.

United Program Film Service, of New York; $50,000; J. A. Schuchert, O. S. Goan, J. A. McKinney, 130 West Forty-sixth Street, New York.

Leroy Photo Play Exhibition Corporation; theaters, motion pictures; $5,000; Lena and Israel Hoffman, Jacob B. Agius, 515 East 135th Street, New York.

Authorization; Submarine Film Corporation, Norfolk, Va.; submarine motion pictures; $100,000; Rep., William H. Griffin, 52 William Street, New York.

MUSICAL NOTES

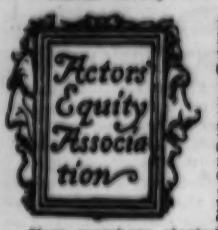
Leonard Borwick, the English pianist, appeared at Carnegie Hall last week in his third recital, which gave his admirers an opportunity to gauge his versatility still further. His programme was composed of selections, ranging from the airiest and most delicate thoughts of the great composers to the "Fantasia," by Schubert, and the "Hungarian Rhapsody," by Liszt. Mr. Borwick delighted his audience by the splendid shading of his interpretation, and he was repeatedly enthusiastically encored.

George Hamlin, the well-known tenor, gave a recital at Aeolian Hall last week to a large and enthusiastic audience. He sang groups of songs in French, Italian, German, and English. He was obliged to respond to a number of encores, among them being two songs which especially delighted their hearers, "Poet to Waldo" ("The Mail Coach"), by Weingartner, was beautifully sung with the effect of the rumbling coach wheels and the blowing of the post horn in the accompaniment. "Nocturne," by Herman, with verses by Thomas Bailey Aldrich, was the other, which was received with great praise.

Calvin Rische is enjoying a few weeks rest, having played over 400 performances of "Dopie Doe" in "The Divorce Question." He will reopen Dec. 25, at Madison, Wis., to finish the present season.

ACTORS' EQUITY ASSO'N

To Consider Establishment of Actors' Credit Unions—Dizey's Foresight Aids Fund



At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, on Dec. 7, the following members were present: Mr. Francis Wilson, presiding; Messrs. Bruning, Coburn, Cope, Craven, De Angelis, Gillmore, Kyle, Mitchell, Purdy, Turner and Westley.

New members elected:

Clay Clement, Alice Knowland, Norman Trevor, Joseph Detrick, Edward Lowers, Gwendolyn Grace Guernsey, Ann O'Day, Valentine

It is necessary again to impress actors, men as well as women, to know the provisions of the contracts they sign. Because of laxity in this respect, an actor made a demand upon a manager recently, and enlisted the sympathy of the A. E. A. in his behalf; but the manager, in reply to a letter we sent him, has forwarded to us a signed contract in which it is clear that the complainant was particularly estopped from raising the point in question.

A member who appeared in a new production, that was sold to a different management, complains that he was put under a fresh contract by the new owner for the same part the latter had seen him play, and that, after an interval of three weeks, in response to the manager's formal call, he attended a rehearsal and was informed by the stage director that his part had been cut out of the play. It seems that some substantial consideration should be accorded the actor who suffers such treatment. We shall pursue the case to that end.

In securing the adjustment of a claim for one of our members, from a management that is almost exemplary in its treatment of those it engages, a letter was sent us containing this observation:

"As you must know, actors frequently complain because they are let out after rehearsing only a day or two and justify their complaint on the ground that they have not been allowed sufficient time to get away in the part and demonstrate what they are capable of doing. In a case like this, we are expected to pay for giving the actor a fair chance to make good."

The complainant concerned rehearsed two weeks, and was thereafter placed under contract. He had assumed a large obligation for new clothes, and was suddenly dismissed for the reason that the author had decided he could not express the character assigned him.

Our special committee has prepared a letter to be sent each of our Deputies of Council, along with a book that is published by the Russell Sage Foundation, setting forth the advantages of credit unions. It is the Council's desire to have the opinions of all members regarding the proposal that an Actors' Credit Union be established. Two paragraphs of the letter will read as follows:

"You will find that these unions are organized under a special act of the Legislature, are supervised by the Superintendent of Banks, and are subject to practically all of the restrictions which govern savings banks.

"You will find that the Credit Union performs two particular functions:

"(1) It encourageous the members to save;

"(2) It gives them the opportunity in times of stress to borrow not only at a reasonable rate of interest, but to repay at times when it is easiest."

Apropos of the alarm sounded anent the depleted exchequer of the Actors' Fund of America, it is timely to reflect that its membership numbers about fifteen hundred, while all persons in the amusement world, now approximately eighty thousand in the United States, are eligible to its benefactions. If circus people will not contribute to the support of the Fund with benefit performances or otherwise, why not insist that they provide their own relief organization?

Mr. Henry E. Dixey has shown us a letter that invited him to appear at the Strand Theater performance on Dec. 8, to help the Belgian war sufferers, and in a postscript it said: "ten per cent. of the receipts will go to European actors." Mr. Dixey said he would appear as requested on condition that ten per cent. should go to the Actors' Fund of America. Those in charge of the performance acceded to this suggestion, and as a result the Fund is more than fifteen hundred dollars richer.

New members elected in this issue may seem small, but we already have twenty applications in hand for next week.

By order of the Council,
BRUCE MCRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

"LADY LUXURY" TO OPEN XMAS DAY

"Lady Luxury," a new musical comedy by Rida Johnson Young, with music by William Schroeder, which Fred C. Whitney tried out on the road a short time ago, will have its New York premiere at the Casino at the Christmas matinee.

Ina Claire, who recently returned from triumphs abroad, will head the cast. The company will also include Harry Conor, Forrest Huff, Arthur Albro, Alan Mudie, Emilie Lea, Alice Moffat, Frank Andrews, Emily Fitzroy, and Francis O'Brien.

Lionel H. Keene and not Cyril Keene is the new treasurer of Poli's Auditorium Theater in Baltimore.

Rheumatic Fever

Surrenders to Anti-Kamnia Tablets

In the treatment of Rheumatic Fever many physicians employ purgatives, but Dr. M. F. Creed thinks that a mild laxative is better. When the patient is bilious he gives calomel in small doses, one-fifth of a grain every hour until a grain has been taken. Then after four hours he gives the patient a half ounce of citrate of magnesia, with syrup of lemon to disguise the taste, or he keeps the bowels open with the mild laxative "Aetoids." The diet should be light, and all animal food should be excluded as far as possible from the dietary. For the pain and fever he has found nothing equal to Anti-Kamnia Tablets, giving two tablets every 2 to 3 hours as required. These tablets may be obtained from all druggists in any quantity desired. Ask for A-K Tablets. Unexcelled for Headaches, Neuralgias, and All Pain.

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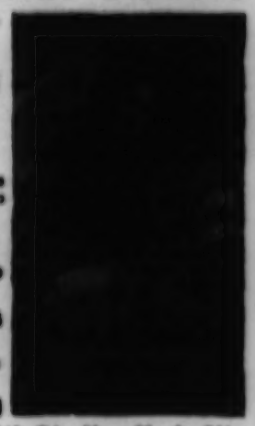

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BOSTON

Hold-Over Plays at the Hub—Houses Prepare for Holiday Bills

BOSTON, Dec. 15 (*Special*).—"Continued" expresses the general state of the attractions at Boston playhouses, for with the exception of the Castle Square, which changes its bill weekly, the theaters are giving the same entertainments this week as last. At the Castle Square Mr. Ovaiz, recognizing the fact that Europe is "any mad," revived last night William Gillette's "Secret Service," he himself acting Dumont. The attractions at the other theaters are: John Drew in "The Prodigal Husband" at the Hollis; Madame Petrova in "Panthea" at the Shubert; Cyril Maude in "Grumpy" at the Plymouth, and William Hodge in "The Road to Happiness" at the Wilbur. "The Yellow Ticket," with Florence Reed and Edwin Arden, is still at the Tremont, and at the Colonial Julia Sanderson, Donald Brian, and Joseph Cawthorn are on their second week of "The Girl from Utah." Guy Bates Post is at the Majestic in "Omar, the Tentmaker," and "Peg o' My Heart" is a fixture at the Cort.

It will be seen from the above that there is little that is new to chronicle of the Boston stage. Last Tuesday those who like music and dancing had an opportunity of seeing Pan and the Star," a pantomime by Joseph Lindon Smith, set to music by Edward Burlingame Hill. The pantomime introduced a new dancer to Boston, Leda, who was seen not only in Mr. Hill's piece, but in several dances of her own, and made a distinctly pleasant impression by her charm and grace. The performance was for the benefit of two Boston charities, and took place at the Boston Opera House, where, on the same afternoon, Cyril Maude acted with Elsie Mackay a little play by Sir James M. Barrie, entitled "A Platonic Friendship." It is easy to guess from the title the character of Barrie's trifle, which is amusing in its own way.

On Thursday next Eugene Brieux, of the French Academy, will be the speaker at the meeting of the Alliance Francaise of Boston. So much interest has been shown here in his dramas that there is no doubt that his subject, "How to Write a Play," will draw a good audience, especially as M. Brieux is not likely to be heard again in Boston this season.

The managers are announcing their Christmas attractions, where there is to be a change of bill. The Shubert will close Christmas week for three days, opening on Christmas Eve with the New York Hippodrome production of "Pinafore." At the Castle Square the fairy play of "Snow White and the Seven Dwarfs," which Boston came near seeing in a series of matinee performances, will also be acted the day before Christmas. The ticket agencies are already advertising seats for Christmas night, and it is certain that on that holiday every theater in Boston will be assured of a large audience.

J. B. CLAPP.

HALIFAX

HALIFAX, N. S. (*Special*).—The Orpheum, which has been renovated and improved at large cost, opens Dec. 21. The Nickel has been taken over by J. M. Franklyn, of Montreal, and will be hereafter known as the Imperial. The Academy Players in "Madame X," with Miss Irene Himmerly's artistic portrayal of the leading role, attracted S. R. O. audiences five nights out of six, week of Dec. 7. "The Man on the Box" Dec. 9. Vaudeville at Acker's included a number of clever people. Feature pictures week of Dec. 7 included "David Garrick" at Nickel, "Million Dollar Mystery" and "Lucille Love" at Acker's. "Captain Swift" at King Edward, "Sapho" at the Russ, and "Called to the Front" at the Empire.

JAMES W. POWER.

LAST MINUTE NEWS

Leslie Thurman, late of B. F. Keith's, succeeds Edward F. Galligan as resident manager of the Masonic Theater, Louisville, Ky.

Madison J. Cawein, who died in Louisville, Ky., a few days since, was a recognized poet and author of several blank verse plays, none of which was ever produced.

"Broadway Jones" was played by amateurs in Boise, Ida., Dec. 1, 2 to big houses.

The Ben Greet Players, under auspices of Y. M. C. A., played "Comedy of Errors" at Ft. Lodge, Ia., Dec. 10.

P. H. Cope, house manager at the Empress and a brother of John Cope (Belasco star), died very suddenly at his home in Des Moines, Ia., Nov. 28.

A new comic opera, "Land of Clover," was successfully produced at Pantages's, Oakland, Cal., week ending Dec. 5.

Frances Starr, Albany, N. Y., in "The Secret" Dec. 18, 19.

Celia Davis, New Orleans, in "Alma, Where Do You Live?" Dec. 6-12. "Fine Feathers" Dec. 13-19.

At Buffalo week of Dec. 7-12: Maria Dressler in "A Mix-Up" at the Star. "Kitty MacKay," Irene Haleman in the title-role. "The Passing Show of 1914" at the Teck. "Old Heidelberg" by Brownells Stock company, and Flo Irwin and company in "The Lady of the Press" at the Lyric. Pixie O'Hara in "Jack's Romance" and "Help Wanted" (Dec. 14) at the Majestic.

Nelle Mitchell as the Jewish girl in "The Yellow Ticket" at the Denham, Denver, Dec. 7-13. "On Parole" at the Broadway Dec. 6-12.

Otis Skinner in "The Silent Voice" at the Olympic, St. Louis, Dec. 13-19. "The Gypsy Maids" at the Princess, same week.

Forbes-Robertson and company in "The Light That Failed," "Hamlet," and "The Passing of the Third Floor Back," Salt Lake, Dec. 3-5. Speech by Sir Robertson at close of engagement.

"A Pair of Sixes" returns at the Alvin, Pittsburgh Dec. 14-19. "September Morn," Lyceum, Dec. 14-19.

"Fanny's First Play" at the Shubert, Kansas City, Dec. 6-12. McIntyre and Heath Dec. 13-19. "The Stranger," by the Auditorium Stock company, Dec. 13-19.

High-class dramatic stock productions were put on at His Majesty's, Montreal, Dec. 14. The Dan S. Lawrence company will do the producing. Negotiations are under way and contracts are pending with such favorites as Nance O'Neil, James K. Hackett, Billie Burke, Cecelia Loftus, Cecil Spooner, James O'Neil, Henry E. Dixey, Blanche Walsh, Ethel Barrymore, Robert Edeson, and others.

Dorothy Dalton made her bow as leading woman in B. F. Keith's stock company, Portland, Me., Dec. 7, in "The Turn."

"For the Love of Mike" went broke in Detroit, Dec. 6, and at last accounts the company was trying to make a scrip out of town. The company played at the Folly Theater.

Greetings of the Season

MARGARET NEVILLE

and

FRANK E. DAE

CHRISTMAS GREETINGS

Miss May Buckley

Metropolitan Theater, Cleveland, Ohio

MR. FRANK CHARLTON

Leading Man

Drew & Campbell Stock Co. Cleveland, O.

Loretta Wells

Metropolitan Theater Stock Co.

Cleveland, Ohio

MR. CHARLES J. HARRIS

Character Comedian

With Metropolitan Players Cleveland, Ohio

ELIZABETH DAYE

Leading Lady

THE GRAND THEATER, CLEVELAND, OHIO

Management DREW & CAMPBELL

Compliments of the Season

HAROLD HENDEE

LEAH WINSLOW

Leading Woman

KEITH'S CRESCENT THEATRE, BROOKLYN, N. Y.

JOSEPH GILLOW

LEADING MAN

This Week "BUNTY PULLS THE STRINGS" Yonkers Stock Co., Yonkers, N. Y.

EDWARD C. WOODRUFF

LEADING MAN

Princess Stock Co. Des Moines, Iowa

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

What's the matter! Here comes the news that stock has been retired from the Alcazar playhouse in San Francisco. For more than twenty years Mr. Frederick Belasco has provided the city with the best stock companies, but the people do not seem to want it any longer. Mr. Belasco says that if he can find out what the playgoers want he will undertake to supply the demand. Meantime most of the company will go out on the road for one-night stands. A few will join other houses; the leading woman, Florence Malone, goes to Oakland; A. Burt Wesner will take to vaudeville. A non-stock company will open at the Alcazar. Mr. Belasco says he will put on stock at the Alcazar whenever the people ask for it, but as business has been for some time he sees no encouragement to continue his stock at the old place. There seems to be no set rule for success in stock business, and for that matter the same is true of other lines of the business, and it is true of commercial business as well. Belasco's failure is not due to poor people or poor plays, and yet he has failed. Other companies not to be compared with his have succeeded in towns that are not in the same class with San Francisco. The long and short of it all is that the business seems to be a gamble. But why should it be? The Ticker pauses for a reply.

NORTHAMPTON STOCK TO REST

NORTHAMPTON, Mass. (*Special*).—The bill of the Northampton Players for this week was "Stop Thief," which fun-making they handled successfully. The company is doing good business.

George Budd, director of the Players' Quartette at the municipal theater, has written for and had played by the orchestra this week a piece called "Bonstellata," in honor of Miss Jessie Bonstelle, one of the directors of the theater.

Arthur Allen, a new member of this season's company, has attracted favorable attention for his remarkably skillful playing of old man parts in minor roles of some of the recent productions. He also gave a delightful rendering of Richard Kettle in "Overnight." Plays put on each week at this theater continue to be notable for the beautiful scenery by Seymour Parker, and the taste and effectiveness of staging by Cyril Raymond, stage-manager, and his assistant, Ralph Kline. Each play is mounted as perfectly as if for a season's run and has set a standard which visiting companies rarely equal.

After presenting "The Gamblers" week of Dec. 14, the company will rest for two weeks, opening Jan. 4 with "Broadway Jones." MARY K. BREWSTER.

ATCHLEY—HAMILTON

FALL RIVER, MASS. (*Special*).—The Bijou Stock company presented week Dec. 7-12 "The Fighting Parson," with Hooper Atchley as Richard Dennithorne. Mr. Atchley made a great deal of the part. Marcelle Hamilton, who in a few weeks has become a great favorite with the patrons, gave a fine portrayal of the part of Kathryn Roberts, it being the very best thing she has done since joining the company. Miss Hamilton has received much favorable comment for her many handsome costumes. W. Olathe Miller, Edythe Ketchum, Maud Grafton, and Ted Brackett gave unusually excellent performances of the parts assigned them. A. A. Busbee, who is an exceptionally good character actor, gave a strong performance of Deacon Cutter, while Carroll Ashburn as Jim Dennithorne was seen in a part to which he did justice. Charles Glocker and Margaret Johnson completed the cast. Well staged under the personal direction of Earl D. Dwire. Fine stage settings and attendance.

W. F. GEE.

PERRY STOCK, KEENE, N. H.

The popular Augusta Perry Stock company closed a week's engagement at Keene, N. H., Dec. 5. The repertoire was "A Fight For Liberty," "The Red Cross Nurse," "Divorcons," "The Eleventh Hour," "The Voice From the Cellar," "Thelma," "The Common People," "A Squaw's Love" and "A Daughter of Fate." Miss Perry was more than warmly received. She was ably supported by Walter Downing and an excellent company of players. Miss Perry is the author of two of the bills which were especially appreciated. The business for the week was big.

MARTIN O. QUINN.

LANG-MILLER, DENVER

DENVER (*Special*).—The Lang-Miller company received an ovation Dec. 3 upon its opening of all-year stock with "The Freedom of Suzanne." The company includes Eva Lang, Charles Miller, Grace Benham, Vida Croly Sidney, Leona Powers, Emily Macpherson, Robert Harrison, Ogden Crane, John Beck, Alfred Smith, Raymond Walburn, John McCabe, Marshal Hickman. "On Parole," Dec. 6-12. ANDERSON.

NEW STOCK COMPANY IN NEW YORK

A new stock company, to be known as the Bramhall Players, will appear in New York early in January. The company was organized by Butler Davenport, who is known in the theatrical world as an actor-manager and playwright. The first three plays to be presented were written by Mr. Davenport; they are "The New Spirit," "The Doubtless Faith," and "The Lost Correspondent." Mary Shaw and Lola La Follette will be included in the cast. A theater has not yet been decided upon.

WALLACE PLAYERS CHANGE BASE

ASHTABULA, O. (*Special*).—The Chester Wallace Players, which closed a forty-weeks' engagement at the Majestic Dec. 12, opened Dec. 14 at the G. A. R. Opera House, Shamokin, Pa. Miss Eva Marsh, late of Utica, N. Y., and Lowell, Mass., as leading woman, taking the place of Miss Luella Arnold, who is now leading woman of the Leighton Players. In the Wallace company are Willard Robertson, Margaret Merriman, Harry R. Eldridge, and Phil Heege. G. H. LOCKETT.

ARTHUR CHATTERDON.

Arthur Chatterdon, the young stock star, has been featured at the head of his own company for the past three years, in which time he has enjoyed week after week of record-breaking business. Under the direction of the veteran stock producing manager, Nathan Appell, and the able road management of Fred R. Willard, Mr. Chatterdon has established a new era in the field of traveling stock. The latest New York successes produced in exact counterpart of the original production has been the slogan, and has placed Mr. Chatterdon on the crest of the wave of popularity. His organization is regarded as the criterion stock company en tour.

SHIFTS IN OMAHA STOCK

OMAHA (*Special*).—In the language of the Omaha *Bee*, the scenes are shifting in Omaha amusement circles almost with the celerity of a film play. The Lang-Miller Stock company, which had expected to remain at the Boyd all Winter, closed their engagement Nov. 28, and the leading members, together with part of the stock company, moved to Denver where they opened at the Broadway Nov. 29. Mr. Lynch, who has been with the company, in a prominent part, is to be retained as leading man in the new stock company which has been organized by Messrs. Woodward and Burgess, who have for many many years taken the leading part in the management of different theaters in this city. This company reopenend the Boyd Dec. 6. Miss Frances McHenry is to be the leading lady and a number of the members of the stock company now playing at the American, will be incorporated in the new company, the American closing Dec. 5.

The Boyd Theater Stock company, Omaha, opened their engagement Dec. 6 with "Madame X" as the attraction for the week and was well received.

The Woodward Stock company closed their season at the American Dec. 5. Business had not been very flattering for the last ten days and a number of players were unable to secure their salaries for the last two weeks of the engagement. Many members secured positions immediately with the Boyd Theater Stock company, which has just opened at that house.

J. RINGWALT.

PRINCESS COMPANY, DES MOINES, IA.

DES MOINES, IOWA (*Special*).—Elbert and Getchell presented The Princess Stock company, week Nov. 29, in "Maggie Pepper." Fay Bainter as "Maggie" was delightful and was well received. E. C. Woodruff as Holbrook, made the most of his part, and won much applause. Week Dec. 6, "The Girl in the Taxi." KAHN.

KEITH PLAYERS OF THE BRONX

Margaret Fielding, the promising young ingenue of the Keith Players, came into her own week Dec. 7-12 in the title-role of "The Little Lost Sister," at the Bronx Theater. Miss Fielding's work is always painstaking and interesting. Valarie Valare, the new leading woman, lent her personality and charm to the rather limited character of Patience Welcome. Luella Morey, also a favorite, played Mary Randall definitely and naturally. Bowden Hall was a very good Harry Boland, while Fred C. House, Albert Gebhardt, Jos. C. Kirkham, Walter Marshall, Harry Hockey, Russell Parker, and Bertha Wilsea, who made her first appearance with the company, gave adequate support. Week Dec. 13, "The Rosary." IDA C. MALCOMSON.

"50 MILES FROM BOSTON," TAUNTON

Taunton, Mass., patrons of the Malley-Denison company witnessed for the week of Nov. 30 "Fifty Miles from Boston." The performance, which proved to be successful, was cast with the following: James Crane as Joe Westcott, Blanche Shirley as Sadie Woodis, Neil Barrett as Tim Harrigan, and Stanley De Wolf as Dave Harrigan. Lydia Powell, who was fast becoming a favorite, has left the company to return to her California home. Illness has caused her resignation. "Elevating a Husband" will be presented for the week of Dec. 7.

CHARLES BANKS.

MAY BELL MARKS GROWS POPULAR

HAMILTON, CANADA (*Special*).—The May Bell Marks Stock company is playing to excellent business. The company is becoming a favorite in this vicinity. For the week of Nov. 23 "The Heart of a Thief," "The Three Musketeers," "The Danites" were offered, and the week of Nov. 30 brought forth "An Irish Hero," "Thorns and Orange Blossoms," and "The Black Flag." M. T. NISBET.

STOCK CLOSING IN BROOKLYN

BROOKLYN, N. Y. (*Special*).—Lack of patronage is beginning to tell on the stock companies in Brooklyn. Payton's Lee Avenue Theater closed Dec. 5 and the Grand Opera House wound up its run with a production of "Freckles," Dec. 12. This leaves Keith's Crescent and Gotham theaters still in the running. The Crescent Theater is enjoying better patronage than any other playhouse in the borough, while the Gotham is hanging on. Members of the Gotham Players were seen in a musical revival of "The Time, the Place and the Girl," Dec. 7-12.

The Crescent Players were treated to a revival of "The Masqueraders." Miss Leah Winslow's portrayal of Dulcie Larondie was a classic performance.

Charles C. Randolph, a Brooklyn boy, who formerly played at the Crescent and Gotham, is appearing with the Six Water Lilies at Hammerstein's this week.

J. LEROY DAVE.

POLI, SCRANTON, PA.

SCRANTON, PA. (*Special*).—"The Girl of the Golden West," at the Academy by the Poli Stock company week of Nov. 30 to excellent business. Mae Desmond as the girl and Walter Richardson as Dick Johnson, were unusually fine, and were accorded numerous curtain calls. Doan Burop, as Jack Rance, merits special mention. The scenery and staging very commendable. "Alias Jimmy Valentine," Dec. 7-12. DENMAN.

NEW STOCK, RUTLAND, VT.

Edwin Clayton has organized a stock company and opened a permanent engagement Dec. 14, at Rutland, Vt., in "Bought and Paid For." Mr. Clayton has Miss Nelia Gill, formerly of Keith's Stock, Toledo, Ohio, as leading woman. Only high-class royalty bills will be used.

LEILA SHAW MAKES DEBUT

Leila Shaw made her debut with the Shubert Theater Stock company, of Milwaukee, as leading woman. "Tongues of Men" was the play which presented the new leading lady. Miss Shaw will no doubt please as she has always done.

STOCK NOTES

Hardie Meakin, playing the light comedy roles with the Poli Stock in Washington, closed recently and returned to New York.

Milfred Lytelle has resigned from the Warburton Stock company, Yonkers, N. Y., and joined the Schenley Players of Pittsburgh.

Miss Leila Shaw, formerly of Chicago, where she conducted her own stock company for the past four years, is now with the Shubert Players Stock company, Milwaukee, Wis.

Miss Billy Long was called to her home in Dallas, Texas. Her sister, Mrs. Theodore Michael, being very ill with typhoid pneumonia. Miss Long will remain at home until after the holidays.

Carl Brickert, a stock favorite of Springfield, Mass., produced in that city last week a one-act play entitled "The Getaway." Mr. Brickert appeared in the leading role, and was supported by Anna Hellinger and Phillip Quin.

The Edward Doyle Stock company, which is now playing a week's engagement in Olean, N. Y., has devised a new form of publicity. Miss Louise Brown, the leading lady of the company, has made arrangements with one of the leading department stores of the city to act as a model in demonstrating new style gowns.

At the Collingwood Opera House, Poughkeepsie, N. Y., for the week of Nov. 23, Marguerite Fields Stock company, including Ralph Campbell and William Mong. They produced this season "The Common Law," "Alma, Where Do You Live?" "Sex Against Sex," "Green Stockings," and "Awakening of Helena Ritchie."

GOSSIP

Rehearsals of another "Under Cover" company will begin to-day. This organization will open in the Middle West on Christmas Day.

Henry Clay Barnabee celebrated his eighty-first birthday by journeying alone to Verona, N. J., to visit a niece, his only living relative.

John C. Thomas, featured tenor of the Gilbert and Sullivan comic opera revivals during the last two seasons, has been engaged by the Shuberts for "The Peasant Girl."

Grace Atwell (Mrs. Edwin Mordant) is with Polygamy at the Playhouse, New York city.

Miss Helen Luttrell fell from her horse while riding on Riverside Drive last week, and the accident, while not serious, will confine her to her room for several weeks.

A. N. Broadhead, lessee of Samuels Opera House, Jamestown, N. Y., has leased the house to James L. Drohen, manager of the Dunkirk, N. Y., opera house and owner of a number of moving picture theaters in Western New York. Edward Connelly, manager for two years, will return to the stage, as a tenor in opera.

LIEBLER PLAY ENDS

Receiver Closes "Garden of Paradise" at the Park, Owing to Lack of Patronage

The "Garden of Paradise," at the Park Theater, was ordered closed by Irving M. Dittenhoefer, receiver for the Liebler Company, on Dec. 8, four days after the firm had been petitioned into bankruptcy. The great cost of the production and its failure to do the business expected were responsible in a great measure for the failure of the firm.

Mr. Dittenhoefer had decided to continue the play in the hope that it would soon be showing a profit, but the advance sale was so small that it was thought best not to keep the theater open. The members of the company knew nothing of the closing until they arrived at the theater. They were assured by the receiver that salaries would be forthcoming as soon as possible.

Later in the season an effort will be made to reopen the engagement of the "Garden of Paradise" at the Park or send it on tour of the principal cities.

GREAT CAST HERE

Practically All Stars Engaged for "Song of Songs"—Play to Open Xmas Week

A. H. Woods has assembled practically an all-star cast for "The Song of Songs," which he will present at the Eltinge Theater during Christmas week. Among the notable players engaged are John Mason, Thomas A. Wise, Irene Fenwick, Dorothy Donnelly, Ernest Glendinning, Cyril Keightley, and Forrest Winant.

"HIS ROYAL HAPPINESS"

Annie Russell to Appear Shortly in New Play by Mrs. Everard Cotes

Annie Russell's new play for this season, soon to be produced, is a modern romance called "His Royal Happiness," a dramatization by Mrs. Everard Cotes of her novel of the same name. The play deals with international politics in a timely and sympathetic manner. Miss Russell will be the director of the production, which is said to be elaborate.

THREE COMPANIES STRANDED

JAMESTOWN, N. Y. (*Special*).—Al. Harris and Sid Winters, well known in connection with the Oscar and Adolph combination, have been involved in litigation with the Hearst Newspaper Syndicate over the use of the name of Oscar and Adolph, as the Hearst people have copyrighted the name in the publishing of the cartoons. Mr. Harris alleges that he will fight the matter to a finish, if necessary, as he claims to have been using the name of Oscar and Adolph two years before the cartoons were originated. The members of the Oscar and Adolph Musical company, who closed and practically stranded here Nov. 30, speak well of their manager, Joe Wiemer, who divided the spoils of the last night's show among them before leaving for New York.

Edward T. Connelly, who has been manager of the Samuels Opera House, will give up the management under the new lessee and enter upon an operatic career. Mr. Connelly, who for a number of years starred on the vaudeville stage and in light opera as a tenor, says that he has received a flattering offer from a grand opera company and is now studying the tenor roles in "Faust," "Carmen," "Tales of Hoffman" and "Rigoletto." He will spend the remainder of the Winter in Jamestown rehearsing for his engagement with the grand opera company. The name of the company he refuses to divulge.

Western New York and Western Pennsylvania has been hard sledging for road attractions during the past month, owing to the apparent industrial depression. Managers have had difficulty in making this territory owing to poor business and three companies have stranded in the past month, the "Oscar and Adolph," "Jolly American Tramp," and "The Misleading Lady."

GUY W. SEBM.

William Macauley, who has been playing the Count in the Southern "The Yellow Ticket" company has been transferred to the Eastern company, opening in Washington, D. C., Dec. 21.

"HELLO, BROADWAY"

New Musical Revue by Cohan to Be Produced at Astor Xmas Week

"Hello, Broadway," is to be the title of the new musical revue by George M. Cohan which Cohan and Harris are to produce at the Astor Theater during Christmas week. As announced recently in THE MIRROR, George M. Cohan and William Collier are to appear as co-stars. Included in the cast are Louise Dresser, Belle Blanche, Peggy Wood, Rosalka Dolly, Sydney Jarvis, Lawrence Wheat, John Hendricks, Charles Dow Clarke, Martin Brown, James Cody, Tom Dingle, and Jack Corcoran. Of course, an agile and good looking chorus will assist.

To make room for "Hello, Broadway," the engagement of "The Miracle Man" was brought to a close at the Astor, Saturday night, Dec. 12. The play has been sent on tour.

STAGE CHILDREN'S CHRISTMAS

The annual Christmas Festival for Stage Children will take place Sunday evening, Dec. 27, at the Hudson Theater. The exercises begin at 8 o'clock and tickets free of charge will be sent upon application to the committee. Donations of money, clothes, toys, books, candies, fruits, etc., will be gratefully received and acknowledged by Mr. William Harris, Miss Bijou Fernandez, and Mrs. Anna V. Morrison, manager, president, and secretary, respectively. The first part of the entertainment will take place on the stage, the second will be the distribution of presents around the Christmas tree. The first festival took place in 1877, under the direction of the late Aunt Louise Eldridge, Tony Pastor, and Mrs. E. L. Fernandez, and the example then set has been continued with loving kindness every year.

CRANE WILBUR ON TOUR

Crane Wilbur, who for the past three years has been leading man with the Pathe Freres, and who is the hero in the famous serial picture, "The Perils of Pauline," is now touring New England at the head of his own company. So popular is the film star that he is meeting with crowded houses regularly.

Mr. Wilbur's tour is under the direction of Charles F. Atkinson, 211 Tremont Street, Boston, who has surrounded him with a well balanced company. All managers who secured this attraction consider themselves fortunate in this disastrous season in having something that the public wants.

XMAS WEEK OPENINGS

Many premieres will take place during Christmas week. The little Handbox Theater will open Dec. 22 with "Poor Little Thing," by Jerome K. Jerome as the attraction. On Wednesday night, Dec. 23, Lydia Lopokova will make her debut as a dramatic star under the management of Harrison Grey Fiske in a new comedy by Ethel Watts Mumford, called "Just Herself." Christmas Eve, "To-night's the Night" and Margaret Illington in Henry Arthur Jones's "The Lie" will open, and on Christmas Day, "Lady Luxury" will be presented at the Casino. "The Song of Songs" will also be produced during the week.

ELTINGE TO PRODUCE "INGOMAR"

Julian Eltinge is to make an elaborate production of "Ingomar" and act the role of Parthenia, either next season or the season following. He promises that the venture will be a novel one in many ways. The cast, for instance, will be made up entirely of male stars, although no one will be featured. A single performance only will be the rule in each city visited. In the duet scene between Parthenia and Ingomar in act four, a scene always omitted by Julia Marlowe, a Grecian dance will be introduced.

MISS RAMBEAU SIGNS WITH FRAZEE

Marjorie Rambeau, who is playing her first New York engagement in the principal part of "So Much for So Much," at the Longacre Theater, has signed a contract to appear under the management of H. H. Frazee for the next two years. Following the run of "So Much for So Much" in New York and other cities, Miss Rambeau will be featured in the title part of "Miracle Mary," a new play by her husband, Willard Mack.

MISS TEMPEST IN DOUBLE BILL

"At the Barn" will be withdrawn at the Comedy Theater, Friday night, Dec. 18, and a double bill substituted, which will include Miss Tempest's greatest success, "The Marriage of Kitty," and the first production in this country of Harold Chapin's one-act play, "The Dumb and the Blind." Mr. Chapin's "Marriage of Columbine" was recently presented at the Punch and Judy Theater.

Miss Katherine Kaelred has been specially engaged for the role of Madame de Semiano in "The Marriage of Kitty."

"IN THE LIMELIGHT" JAN. 4

Selwyn and Company will present Douglas Fairbanks in "In the Limelight," the new James Forbes comedy, formerly known as "The Spotlight," at the Hudson Theater, Jan. 4. The cast will include William Sampson, Ned Sparks, Sam Colt, Walter Young, Stapleton Kent, Harry G. Bates, Charles Foster, Zelda Sears, Patricia Collinge, Olive May, Edna Aug, "Becky" Bruce, Lillian Tucker, Josephine Lawrence, and Marie Marshall.

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DRAMA SOCIETY MEETS

M. Brieux and Harvey J. O'Higgins Speak Upon Methods of Playwriting

At a meeting of the Drama Society held at the Playhouse, Friday, Dec. 11, Eugene Brieux, the French playwright now in this country, and Harvey J. O'Higgins, co-author of "Polygamy," gave addresses upon their playwriting methods.

M. Brieux spoke without notes. He declared that at his birth a fairy bewitched him with the compulsion of a social conscience. When he wrote plays he was forced to write plays with social conscience in them. Those plays were hard to make, hard to sell, hard to produce, hard to find their way to popular acceptance by the public. He told, with much humor, the story of the making, the marketing of the purpose play and bringing it to the stage, his dramatic struggles with the players, especially the "leading ladies." He then outlined his struggles with "Blanchette," which was refused by the Comedie Francaise, when M. Antoine had the courage to produce it.

"Blanchette" at the Theater Antoine, the little theater of the by-way, met such success that the Comedie Francaise was glad to open doors to it, and after its run there the play was again revived at the Antoine, thus "looping the loop" ("boucelier de boucelier"), was what M. Brieux called it. He spoke briefly of his experience in the production of "Remplacent," the play of motherhood, and the reforms that resulted from it, and then of "Damaged Goods." He recorded his appreciation for the hospitality of the American public to his problem play. "You have a fine sense of the dignity of the human body," he declared, "and the courage to confront in the theater your convictions and the truth."

Mr. O'Higgins said that his association with the Mormons and the investigation of their practices and devotions for magazines gave him the incentive for his play, "Polygamy."

CHICAGO

Money Producing Plays That Stop Over to See the Old Year Out

CHICAGO, Dec. 15 (Special). — Powers's management has arranged for "The Misleading Lady" to see the old year out at that house, and the new one in. The engagement closes Jan. 2.

"Peg o' My Heart" also holds on at the Garrick. Saturday was the two hundred and fiftieth of its run, which is going some, the longest of the season, if memory is steady.

"Under Cover," at the Grand, is in its fourth month. It closes the night after Christmas. Then a jump to the Coast where it will appear as the Selwyn attraction at the Panama Exposition.

"Potash and Perlmutter," continued at the Olympic, sixteenth week. "The Candy Shop" is still open at the La Salle. "The Beautiful Adventure" quit the Blackstone Dec. 12. Sherrid Pelton remains at the Illinois, and "Kitty MacKay" at the Princess, with Molly McIntyre as the Scotch Cinderella.

"The Philanthropist" is the title of a new comedy to be put on soon with Charles Grapewin as the star. The piece is the product of Charles Mortimer Peck, one time editor of the Chicago *Evening Journal*.

Henry Kolker and his company are rehearsing Louis J. Anspacher's "Our Children" for production at the Princess Christmas week. Miss Christine Norman, Russ Wyrtal, Franklyn Underwood, and others are in the cast.

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"A Pair of Sixes" will leave the Cort for Boston Dec. 26, and will be succeeded by W. H. Crane and a spectacular cast in "The New Henrietta."

At the Lying-in Hospital benefit Dec. 18 in the Auditorium, Madame Pavlowa and her company will dance the following programme: "Scene Dansante," by Pavlowa and M. Oukrainsky; "Pastorale," by Mlle. Piankovsitzka and M. Vajinski; "Pas de Trois," by Mlles. Bustova, Griffova, and M. Kobeleff; "Gavotte Pavlowa," by Pavlowa and M. Claustine; "Musette," by Mlle. Svirskaia; "Holland Dance," by Mlle. Kuba and M. Palvey; "Valse de Visions," danced by eight members of the corps, and a "Bacchanale," by Pavlowa and Volinine. The Century Opera company will sing "I Pagliacci."

Edward Knoblauch, author of "Kismet," co-author with Arnold Bennett of "Milestones," and also author of "My Lady's Dress," which comes to the Blackstone in the Christmas holidays, is a busy member of the Belgian Relief Committee in London.

With the closing of the engagement of "Consequences" the Fine Arts Theater will not be again opened for dramatic attractions until on or about Jan. 15. The house will be leased during the holiday season for the exhibition of "Damon and Pythias," and when reopened the Players' Producing Company, the present lessees of the Fine Arts Theater, will make some original productions, full announcement of which will be made as soon as all arrangements are perfected.

The bookings for January and February in the cities adjacent to Chicago include: McIntyre and Heath, "A Pair of Sixes" (which leaves the Cort Theater Dec. 27), John Drew, "The Blue Bird," "To-Day," Otis Skinner, "The Round-Up," "Help Wanted," "High Jinks," "Fire Fly," "Seven Keys to Baldpate."

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WASHINGTON

Big Christmas for 2,000 Children by Poli—Holiday Bills at Other Houses

WASHINGTON, D. C., Dec. 15 (*Special*).—"Ben-Hur," in all of its spectacular splendor, still continues the big production that attracts the multitudes, crowding the new National on the current week's commencement with a very large sale covering the remainder of the engagement.

Richard Buhler, for two seasons one of the most praised impersonators of the dominant leading role, is, after a year's vacation, again back in the part rolling up honors for legitimate work. His appearance was most strongly received by a host of his Washington admirers, who remember his long season in the Poli Players, portraying the leads in a weekly series of the strongest of royalty plays.

Mary Boland, featured this season in the leading role of "My Lady's Dress" was enthusiastically received during the past week's engagement of the National by large and fashionable audiences. "Adele" is the coming attraction.

At the Belasco last week solid success scored the first presentation on any stage of Guy Bolton's play, "The Fallen Idol," produced under the management of Joe Weber, being praised most strongly by both press and public. As the play goes into New York next week further engagement at this time is not necessary. The next fortnight at the Belasco will be occupied by the Universal Company's photo-dramatic spectacle of "Damon and Pythias."

Rose Stahl, always the big, strong, and welcome favorite on her visits to Washington, met with a sounding cordial reception on her initial appearance here in the stellar role of Channing Pollock and Rennold Wolf's comedy, "A Perfect Lady." Miss Stahl was so strongly liked by her audiences that she was forced nightly during the engagement to make a little speech of thanks for the pleasurable reception of the play.

The Columbia is again without an available dramatic or musical attraction for the current week, and travelogues of adventures at the bottom of the ocean, with the Williamson Submarine Expedition, entitled "Thirty Leagues Under the Sea," will occupy the house the current week and the following week up to Christmas night, when Margaret Anglin will appear in "Lady Windermere's Fan," who will continue throughout the New Year week, the Plainfield, N. J., appearance on Christmas night being canceled for a consideration of $500.

The new Poli Stock company, now established strong and firmly as favorites, won a solid dramatic triumph in the presentation of "The Lily." The current week's offering is "Charley's Aunt."

A remarkable and unique Christmas Day celebration is now being arranged by the management of Poli's for Christmas morning, when more than 2,000 children will be invited to attend a Christmas play as an arrangement by Resident Manager Louis J. Poose, who is seemingly alive to things that please, and who will take part in the distribution of gifts from a gigantic tree erected on the Poli stage. The tickets for the occasion for poor children, who need a Santa Claus, will be distributed with aid of the Washington press.

Harry Lauder's afternoon at the Belasco last Friday was, as usual, a case of sold out. This is his seventh annual visit under William Morris's direction, who also has one of the strongest of vaudeville bills in the acts of Alfred Latell and Miss Vokes in "A Dog of Fantasy," Bruce Rapoe, Hungarian pianist; Irene Bercomey, Gipsy cimbalist; Albert Donnelly, pantomimist; Marinetti and Sylvester and Jed. and Ethel Dooley.

Another attractive afternoon bill on the same day was the appearance of David Bispham in an elaborate song recital at the Columbia before a large and fashionable audience.

Keith's with the strongly praised and splendidly arrayed bill last week puts over another one this week, that is equally as desirable in the bill offered, that presents Bessie Clayton, assisted by Lester Sheehan and the Clayton sextette, appearing in a dance specialty. "The Dances of Yesterday, To-Day and To-Morrow"; Jack Wilson and Franklin Batie, Paul Morton and Naomi Glaze in the musical satire, "Before and After"; "Ideal," champion lady swimmer and diver in an aquatic exhibition; Mrs. Gene Hughes and company in "Lady Gossip," and other attractive cards that include Sophye Barnard, Lew Anger and Mabelle Sherman, and Arthur Utity.

"The Globe Trotters" is the present week's Gayety offering, with a strong show, strong company headed by two live wires in comedy in Lee Kendal and Eddie Collins.

"The Beauty Doctor Case," after the completion of testimony and argument, was closed last Tuesday, and the case is now in the hands of Justice McCloy for consideration and study, and it will be probably some time before a decision is made known. The record of the case comprises hundreds of typewritten papers, and in addition to the evidence taken in open court there were numbers of depositions filed with the record which the court expects to take into consideration before announcing a decision.

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PHILADELPHIA

"Made in America" Drama Out of Place—Little Theater's Troubles

PHILADELPHIA, Dec. 15 (*Special*). — At the Broad Frances Starr and "The Secret" left town after a stay of two weeks to fair business, and the play was replaced by "Diplomacy," with a cast featuring three well-known stars, William Gillette, Blanche Bates, and Marie Doro. Evidently "the made in America" phrase does not apply to the drama for so far, in the short season here we have had a large number of plays, the work of foreign playwrights. Just at the Broad, for example so far, we have witnessed the work of Bernard Shaw, Henri Bernstein, and now Bardou. At the Forrest the musical shows have been derived from European sources, while at the Little Theater few of the productions have been the children of American playwrights. Still as everybody is contributing to or collecting for foreign relief funds, it is but natural that Americans should pay added royalties to the large incomes of such distinguished European playwrights as those mentioned even when some American playwrights are badly in need of cash.

Speaking of financial responsibility, it is rumored that the way of the Little Theater is not as smooth as heretofore. Recently the theater building, which was owned by Beulah E. Jay, was transferred to one said to be interested in the project. Then the heavy payroll of the splendid resident company has been a big burden. All of the productions at this attractive playhouse have been so well staged that the cost of the scenery has been way out of proportion, one lift for a recent play being particularly expensive. With a limited seating capacity and none too large audiences it has been an impossibility to make both ends meet, and with more going out continually than coming in, that brave little woman at the head of the project, Mrs. Jay, has had a very hard struggle, and it is rumored will be compelled to give up after the first of the year unless the public of Philadelphia are more liberal in their patronage of the Little Theater. This, however, does not necessarily mean that the intimate playhouse project in Philadelphia will be abandoned, for it is understood that the management of the Princess has made a handsome offer to rent the house for a season of some weeks' duration to produce some of its successful New York shockers. By the way, Mrs. Jay has said that the "shockers" she has staged have made more money than the quieter show which would indicate that the statement made by a writer in the *Smart Set* recently to the effect that Philadelphians like salacious drama has more truth to it than fiction.

The attraction this week at the Little Theater is John Galsworthy's sociological play, "The Silver Box," produced for the first time in Philadelphia. The playwright to be stylish is, of course, not an American. The company was headed by R. Iden Payne, Dallas Anderson and Ida Hamilton had equally important roles, the other characters being portrayed by Thomas Louden, Adah Barton, Baxone Morland, Ian Maclaren, Wallis Clark and Oliver E. Hindsell.

"H. M. S. Pinafore" sailed into port the day the marines from Mexico landed at League Island. Strangely enough the arrival of the Sir Gilbert and Sullivan revival at the Forrest caused more of a ripple, attracted more people, parted more folks from their money than did the return of Uncle Sam's brave sailor laddies. For all of which Sam Nixon is very grateful. In the cast are: Herbert Ballmer, Bertram Peacock, Vernon Dalhart, Albert Hart, Mario Morgan, and Ruby Ostler Savage.

At the Adelphi, "To-Day" is still the attraction, and Sigmund Breese is not "hollering" as of yore. "High Jinks" is doing a good business at the Lyric, while our Hebrew friends, "Potash and Perlmutter" are making thousands smile at the Garrick.

J. SOLIS-COHEN, JR.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—Guy Bates Post and company in "Omar, the Tentmaker" at the Shubert Nov. 23-28; a most excellent performance to well-filled houses. Rose Stahl received a cordial welcome at the Newark Nov. 30-28 in her new comedy "A Perfect Lady."

The Carlo Grand Opera company, paying us a weekly visit of one night, presented grand opera at popular prices and pleasing large audiences. "Aida," Nov. 23 with Signor Marina, Signora Vergeri, Signora Varducci, Signor Checcetti.

"The Globe Trotters" filled Miner's Empire Nov. 23-28 with the usual burlesquers, including Frankie Rice, Frank Hunter, Etta Joerns, Leo Kendall, Eddie B. Collins, Edith Edythe Mirfield. "The Jolly Girls" Burlesque company at the Odeon Nov. 23-28, with Tom J. Benson, Edward Smalley, Frank Baumont, Edward Dwyer, Leonre Butler, Hortense Travers, Lillian Champagne, and a well-dressed audience.

John McCormack, the tenor, assisted by Donald McBeath and Edwin Schneider, drew the largest audience ever assembled to hear a musical artist in Newark in the First Regiment Armory Nov. 24. The box-office receipts amounted to over $3,500.

It was certainly gratifying to Manager Robbins, of the Newark Theater, to see his house so well filled Nov. 30-Dec. 5, when "Sari" was presented. "Within the Law" drew excellent houses at the Shubert Nov. 30-Dec. 5, with Catherine Tower as Mary Turner, and James Heenan as Inspector Burke. "The Gay New Yorkers" at the Empire by a competent cast. "The Folly Burlesquers" at the Odeon.

Frank A. Keeney, proprietor of Keeney's Theater, gave a Thanksgiving dinner to all the employees of the house and to the entertainers contributing to the programme. Ray C. Cowen, general manager for Mr. Keeney, and John E. McNalley, the resident manager, presided at the feast.

GEORGE S. APPLEGATE.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Savoy: S. R. O. at all performances, Dec. 2: The Durand Opera company, the Eight Bachelor Girls, the Five Musical MacLarens, Murphy and Lachmar, Millie English, and Maude Fealy in the photoplay, "Moths." Rigoletto Brothers presenting ten distinct acts, the Four Xeia Sisters, Thomas H. Dalton, Boniger and Lester, Graham and Randall, and Jacob P. Adler in the photoplay, "Michael Strogoff."

Dec. 3-9: Marty Brooks in his musical act, "The Bellboy and the Belles"; Jimmie Daley and Bertha Kramer, the Sollmines, Evans and Arken, Robert Warwick in "The Man of the Hour," a good photoplay; Charlie Chaplin and Mabel Norman in Keystone comedies, Isaac Veitther in a "New Comedy Sketch," with a cast of four people; the Filipino Quartette, the Burdella-Patterson company, Tood and Lazelle, the Cromwellis, and Charles A. Stevenson in the photoplay, "Shore Acres," to S. R. O.

Academy: Dec. 3-9: Douglas Flint, Gertrude Carey and Perimore Towne in "Easy Money," the Sherwood Trio, Force and Williams, Ben Beyer and Brother, Howard's Bears, and Dogs, "Eudora," "The Perils of Pauline," Tom Paine's New Minstrels, Piatte, the Violet Girl, Whitney's Operatic Dolls, Mark A. Linder and company in "The Criminal," Duffy, Geisler and Lewis, Al. Weston and Irene Young, Sidonius, and the photodrama, "The House Next Door," to S. R. O.

Premier: "Cabiria," big week ending Dec. 5 to S. R. O. A morning performance was given Dec. 3. The Ten Melody Boys, Al. Barlow, Bert Morley, Raymond Friend, Jack Barlow, Frank Dyer and William Gambel, Maude Scott and company in "At the Newspaper Ad," and the photo-classic, "At the Old Cross Roads," to large attendance Dec. 7-12.

Photoplays to S. R. O. at the Palace. Business large; attendance good at the Plaza.

The business office of the Savoy has been moved to the Borden Block. Fall River Lodge of Elks, No. 18, held their annual memorial service at the Bijou Dec. 6; oration by John P. Crosby, of Fond du Lac, Wis., to S. R. O.

At the Bijou Concert Nov. 29, the Five Annapolis Boys were the special feature and scored a big hit. All local picture theaters are doing big business.

W. F. GEE.

DETROIT, MICH.

DETROIT (*Special*).—Catherine Chisholm Cushing's comedy, "Kitty MacKay," received its first local presentation at the Garrick Nov. 30-Dec. 5, with Irene Haisman happily cast in the title-role. "Pom o' My Heart" Dec. 7-12.

A typical Charles Dillingham production was on view at the Detroit Opera House Nov. 30-Dec. 5, "Watch Your Step." Harry B. Smith was responsible for the plot, and Irving Berlin climbed a little higher on the ladder of fame by furnishing the music and lyrics. Mr. and Mrs. Vernon Castle were heavily featured; also Frank Tinney and Elizabeth Murray. "Everywoman" follows.

There is no perceptible depression around the box-office of the Temple Theater, aside from the momentary gloom cast by the illness of Manager J. H. Moore, who has just undergone a successful operation for appendicitis. Crowded houses were the rule Nov. 30-Dec. 6, and the bill included Jack E. Gardner, "The Bride Shop," Ruby Helms, Moran and Wiser, John R. Gordon and company, Cardo and Noll, and Toye Troupe.

"September Morn" drew capacity business to the Lyceum Nov. 29-Dec. 5. "Maggie Pepper" Dec. 7-12.

Edmund Hayes and company headed the week's programme at the Miles. Burlesque was represented Nov. 29-Dec. 5 by "The Housecoat Girls," at the Gayety and "The High Rollers" at the Cadillac.

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DRAMATIC

ADAMS, Maude (Chas. Frohman): Atlanta, Ga., 14-16. Chattanooga, Tenn., 17. Birmingham, Ala., 18, 19. Memphis, Tenn., 21, 22. Nashville 23, 24. Montgomery, Ala., 25. Mobile 26.

AGUILAR, Margaret: Plainfield, N. J., 14. Easton, Pa., 15. Wash., 16-Jan. 2.

APPEAL, The: Buffalo 14-19.

ARLISS, George (The Liars): Vancouver, B. C., 14-16. Victoria 17-19.

BEAUTIFUL Adventure (Chas. Frohman): Boston 21-Jan. 2.

BEN-HUR (Klaw and Erlanger): Wash., 14-19. Phila. 21-Jan. 9.

BIRD of Paradise (Oliver Morosco): Great Falls, Mont., 16. Helena 17. Butte 18, 19. Billings 19. Winnipeg, Man., Can., 21-26. Duluth, Minn., 28-Jan. 2.

BURKE, Billie (Chas. Frohman): Pittsburgh 14-19. Atlantic City, N. J., 21-26.

CALL of the Cumberland (Gaskill and MacVitty): Brookings, S. D., 16. Dell Rapids 17. Canton 18. Worthington, Minn., 19. Winona 20. Madison 21. Pipestone 22. Marshall 23. Montevideo 24.

CALLING of Dan Matthews (Gaskill and MacVitty): Baltimore, O., 16. Wheeling, W. Va., 17-19. Cleveland 21-26. Kent 28. Niles 29. Beaver Falls, Pa., 30. New Castle 31.

CALLING of Dan Matthews (Gaskill and MacVitty): Pratt, Kan., 16. Anthony 17. Winfield 18. Arkansas City 19. Enid, Okla., 20. Perry 21. Guthrie 22. El Reno 23. Chickasha 24. Norman 25. Oklahoma City 26.

CAMPBELL, Mrs. Patrick (The Liebler): Detroit 14-19.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DAMAGED Goods: St. Louis 14-19.

DAMAGED Goods (Richard Bennett): N.Y.C. 7-Jan. 2.

DIPLOMACY (Chas. Frohman): Phila. 14-26.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DRESSLER, Marie (Messrs. Shubert): Montreal 14-19.

DREW, John (Chas. Frohman): Boston 7-19. Springfield 20, 21.

DRIVEN (Chas. Frohman): N.Y.C. 14—indef.

EVERYWOMAN (Henry W. Savage): Cleveland 14-19. Springfield 20, 21. Cinti. 27-Jan. 2.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FALLEN Idol (Joe Weber): New York 14—indef.

FAVERSHAM, William (Leonard A. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.

FINE Feathers: York, Neb., 16. Lincoln 18, 19.

FINE Feathers (F. A. Wade): New Orleans, La., 14-19. Baton Rouge 20. Plaquemine 21. Alexandria 22. Monroe 23. Ruston 24. Shreveport 25. Clarksville, Tex., 26. Bonham 28. Denison 29. Dallas 30.

FORBES-ROBERTSON (Percy Burton): Los Angeles 7-19. Frisco 21-Jan. 9.

GIRL and the Tramp (Fred Byers): Boise, Ida., 16. Mountain Home 17. Murtaugh 19.

GIRL and the Tramp (Fred Byers): Alexandria, Va., 14. Quantico 17. Lynchburg 18. Roanoke 19.

GOODWIN, Nat (Messrs. Shubert): St. Paul 13-19. Minneapolis 20-26. Red Wing 28. Dubuque, Ia., 29. Rockford, Ill., 30. Moline 31.

HELP WANTED: Buffalo 14-19.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. 24—indef.

IN the Hyacinth (Selwyn and Co.): N.Y.C. 21—indef.

IN the Vineyard (Messrs. Shubert): Detroit 14-19.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Liebler): Omaha 14-19.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Chgo. Nov. 23-Dec. 26.

KITTY MacKay (Wm. Elliott): Toronto 14-19.

LOPOKOVA, Lydia (Harrison G. Fiske): N.Y.C. 23—indef.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LEIGH, Howard and Helen (Clarence H. Mailer): Fayetteville, N. C., 16. Darlington, S. C., 17. Sumter 18. Orangeburg 19. Charleston 20.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Brennan): Ellsworth, Wis., 16. River Falls 17. Prescott 18. Lake City, Minn., 19. Millville 20. Maiden Rock 21. Pine Island 22. Kenyon 23. West Concord 24. New Richland 25. Waseca 26. Mankato 27. Lake Crystal 28. Blayton 29. Brewster 30.

LITTLE Lost Sister (John Bercio): Phila. 21-26.

MAUDE, Cyril (The Liebler): Boston Nov. 9—indef.

MILESTONES (Klaw and Erlanger): Prince Albert, Sask., Can., 16. Moose Jaw 18.

MISLEADING Lady (Wm. Harris): Chgo. Nov. 15-Jan. 2.

MISSOURI Girl (Eastern: Merle H. Norton): Poultney, Vt., 16. Fairhaven 17.

MISSOURI Girl (Northern: Merle H. Norton): Butte, Neb., 16. Fairfax 17. Spencer 18. Lynch 19.

MISSOURI Girl (Western: Merle H. Norton): Medicine Hat, Sask., Can., 16, 19. Lethbridge 17. Macleod 18. Calgary 21—indef.

MY Lady's Dress (Joseph Brooks): Toronto 14-19. Chicago 21—indef.

OLCOTT, Chauncey (Henry Miller): Syracuse 16, 17. Rochester 18, 19.

OMAR the Tentmaker (Tully and Buckland): Boston Nov. 30-Dec. 26. Prov., R. I., 28-Jan. 2.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

ON Trial (Cohan and Harris): Detroit 21-26. Chgo. 28—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 9-Dec. 26.

PAIR of Sixes (H. H. Frazee): Pittsburgh 14-19. Columbus 20, 21. Cinti. 27-Jan. 2.

PAIR of Sixes (Western: H. H. Frazee): Helena, Mont., 16. Great Falls 17. Butte 18. Bozeman 19. Billings 21. Sheridan, Wyo., 22. Davenport, Ia., 23. Quincy, Ill., 24. St. Louis 27-Jan. 2.

PAIR of Sixes (Eastern: H. H. Frazee): Mount Pleasant, Pa., 16. Hillsdale, N. Y., 17. Easton, Pa., 18. Harrisburg 19. Pottstown 20. Trenton, N. J., 21, 22. New Brunswick 23. Perth Amboy 24.

PAIR of Sixes (Central: H. H. Frazee): Kalamazoo, Mich., 16. Dowagiac 17. Benton Harbor 17. Michigan City, Ind., 18. Gary 19. Waukesha, Wis., 20. Beloit 21. Rockford, Ill., Jan. 2.

PASSING of Hans Diesel (John Valentine): Cinti. 13-19.

PEG o' My Heart (Co. A: Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart Co. B: Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Co. C: Oliver Morosco): Flint, Mich., 16. Lansing 17. Jackson 18. Ann Arbor 19. Cleveland 21-26. Rochester, N. Y., 28-Jan. 2.

PEG o' My Heart (Co. D: Oliver Morosco): Shreveport, La., 16. Beaumont, Tex., 17. Galveston 18. Houston 19. San Antonio 21-24. Austin 25. Temple 26. Waco 27. Marlin 28. Greenville 30. Dallas 31-Jan. 2.

PEG o' My Heart (Co. E: Oliver Morosco): Wheeling, W. Va., 14-16. Cambridge, O., 17. Canton 18. Elyria 19. South Bend, Ind., 20. Grand Rapids, Mich., 27-Jan. 2.

PEG o' My Heart (Co. F: Oliver Morosco): Plattsmouth, Neb., 16. Nebraska City 17. Beatrice 18. Concordia, Kan., 19. Hollow 21. Manhattan 22. Ft. City 23. Abilene 24. Salina 25. McPherson 26. New Town 28. Hutchinson 29. Great Bend 30. Larned 31.

PEG o' My Heart (Co. G: Oliver Morosco): Camilla, Ga., 16. Tiptman 17. Palatka, Fla., 18. Gainesville 19. Ocala 21. Dunnellon 22. Leesburg 23. Sanford 24. St. Petersburg 25. Lakeland 26. Tampa 28. Arcadia 29. Orlando 30. Daytona 31.

PETROVA, Olga (Messrs. Shubert): Boston 7—indef.

POLLY of the Circus: Winston-Salem, N. C., 16. Albemarle 17. Salisbury 18. Asheville 19. Charlotte 20. Columbia, S. C., 21.

POLYGAMY (Modern Play Co.): N.Y.C. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): Oakland, Cal., 14-19.

POOR Little Thing (Douglas J. Wood): N.Y.C. 22—indef.

POTASH and Perlmutter (Al. H. Woods): Phila. Nov. 23—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Vicksburg, Miss., 16. Greenville 17. Greenwood 18. Jackson 19. Mobile, Ala., 20, 21. New Orleans 27-Jan. 2.

PRINCESS Players (F. Ray Comstock): N.Y.C. Nov. 24—indef.

PRODIGAL Son (Oscar Graham): Colfax, Tex., 16. Grosebeck 17. Bryan 18. Giddings 19. Moulton 20. Gonzales 21. Luling 22. Seguin 23. Pleasanton 24. Bay City 25. Port Lavaca 26. Nordheim 27. Alice 28.

ROBSON, May (Academic Producing Co.): Los Angeles 7-19.

ROSARY, The (Rowland and Clifford): Chgo. 6-19. St. Louis 20-26.

SECRET, Stringer (H. H. Frazee): N.Y.C. 28—indef.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Chattanooga, Tenn., 16. Atlanta, Ga., 17-19. Birmingham, Ala., 20, 26. Meridian, Miss., 28. Jackson 29. Greenville 30.

SEVEN Keys to Baldpate (Cohan and Harris): Prov., R. I., 21-26.

SHEPHERD of the Hills (Gaskill and MacVitty): Williams, Ariz., 16. Flagstaff 17. Winslow 18. Gallup, N. Mex., 19. Las Vegas 20. Raton 21. Trinidad, Colo., 22. Rocky Ford 23.

SHEPHERD of the Hills (Gaskill and MacVitty): Pensacola, Fla., 16. Quincy 17. Bainbridge, Ga., 18. Jacksonville, Fla., 19. Gainesville, Ga., 20. Palatka, Fla., 21. Daytona 22. New Smyrna 23. Miami 24, 25.

SIR Hopkins: Chgo. Nov. 30-Dec. 19.

SKINNER, Otis (Chas. Frohman): St. Louis 13-19. Cleveland 21-26. N.Y.C. 28—indef.

SO Much for So Much (H. H. Frazee): N.Y.C. 4—indef.

SONG of Songs (Al. H. Woods): N.Y.C. 23—indef.

STAHL, Rose (Henry B. Harris Est.): Balto. 14-19.

STARR, Frances (David Belasco): Amsterdam, N. Y., 16. Glens Falls 17. Albany 18, 19.

SUNNY South (J. C. Rockwell): Milton, Ont., Can., 16. Streetsville 17. Georgetown 18. Acton 19. Caledonia 21. Cayuga 22. Port Dover 23. Norwich 24. Tilsonburg 25. Waterford 26. Aylmer 28. Rodney 29.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. Sept. 7—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Redford, Ia., 16. Burlington Jct., Mo., 17. Stanberry 18. Elmo 19. Corning 21. Greenfield 22. Pontanelle, Ia., 23. Red Oak 25. Hamburg 26. Missoula 27. Nebraska City, Neb., 28. Plattsmouth 29. Tecumseh 30. Falls City 31.

THURSTON the Magician: Indianapolis 14-19. Cinti. 21-26. St. Louis 27-Jan. 2.

TO-DAY (Co. B: Exploitation Producing Co.): Phila. Nov. 30—indef.

TRAIL of the Lonesome Pine: Chgo. 14-Jan. 2.

TWIN Beds (Belwyn and Co.): N.Y.C. Aug. 14—indef.

TRAFFIC, The: Phila. 14-19.

UNCLE Tom's Cabin (Wm. Kibble): Hamilton, Mo., 16. Louisiana 17. Jacksonville, Ill., 18. Alton 19.

UNDER Cover (Belwyn and Co.): N.Y.C. Aug. 24—indef.

UNDER Cover (Belwyn and Co.): Chgo. Aug. 30-Dec. 26.

WARFIELD, David (David Belasco): Prince, Ont., Can., 16. Portland, Me., 17-Jan. 2.

WHEN Dreams Come True (Wm. Harris and Clifford): Toledo 13-19. Chgo. 20-26.

WINNING of Barbara Worth: San Antonio, Tex., 15, 16.

YELLOW Ticket (Al. H. Woods): Boston Nov. 23—indef.

YELLOW Ticket (Western: Al. H. Woods): Salt Lake City 17-19. Provo 20-Jan. 2.

TRAVELING STOCK

BROWN, Louise (Edward Doyle): Beaverford, Pa., 14-19.

BRYANT, Billy: Greensburg, Ind., 14-19. Shelbyville 21-26.

CORNELL-Price Players: Pottsville, Pa., 14-19.

CRYER: Arkansas City, Kan., 14-19.

GORDINIER: Great City, Md., 14-19. Lamont, Ia., 17-19.

GORRELL, Al.: Marshalltown, Ia., 14-19. New Hampton, Ia., 21-26. Lamont, Ia., 28-Jan. 2.

GRAHAM: Greensburg, Pa., 14-19.

GRANT, Walter (Edgar B. Mason): Newmarket, N. H., 14-19. Hoosac, Mass., 17-19. Chicopee Falls 21-26. Windsor Locks, Conn., 24-26.

HARRISON Theater: Hillsboro, Tex., 14-19.

HORNER: Goodell, Ia., 14-19.

KING (Lon Morton): Mordecai, Minn., 14-19.

LEONARD Players: Melbourne, Ia., 16. Hudson, 17-19.

MARKS, Erwin: Galt, Can., 14-19.

PERRY, Augusta: Leominster, Mass., 14-19. South Framingham 21-26. Greenfield 28-Jan. 2.

SUTHERLAND: Spring Grove, Wis., 14-16. Cross Plains 17-19.

WHITNEY: East Jordan, Mich., 14-19.

OPERA AND MUSIC

BRINGING Up Father (Co. 1: Chas. H. Yale): Cinti. 13-19. Indianapolis 21-26. Louisville 27-Jan. 2.

BRINGING Up Father (Co. 2: Chas. Foreman): Danbury, Tex., 16. Durant, Okla., 17. McAlister 18. Muskogee 19. Tulsa 20. Oklahoma City 21, 22. El Reno 23. Enid 24. Wichita, Kan., 25. Denver 27-Jan. 2.

BRINGING Up Father (Co. 3: Archie McKenzie): Centerville, Ia., 16. Oskaloosa 17. Ottumwa 18. Washington 19. Peoria, Ill., 20-23. Spring Valley 24. Streator 25. Ottawa 26. La Salle 27. Dixon 28. Sterling 29. Morrison 31.

BUNNY, John: Louisville 14-19.

CENTURY Grand Opera (Messrs. Shubert): Chgo. Nov. 23-Jan. 16.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 19—indef.

DAWN, Hazel (John C. Fisher): N.Y.C. 7—indef.

ELTINGE, Julian (Al. H. Woods): N.Y.C. 14-19.

FIREFLY, The (Geo. A. Kaufman): Lima, O., 16. Findlay 17. Mansfield 18. Tiffin 19.

FORTY-FIVE Minutes from Broadway (Mayer and Singer): Pierre, S. D., 16. Rapid City 17. Lead 18. Lawrence 19. Crawford, Neb., 21. Alliance 22. Hastings 23. Big Center, Kan., 24. Concordia 25. Manhattan 26. Ft. City 28. Salina 29. Topeka Jan. 1.

GILBERT and Sullivan Opera Co.: Toledo 13-26. Cleveland 27-Jan. 2.

GIRL from Utah (Chas. Frohman): Boston 7—indef.

GIRL of My Dreams (Quette and Fowler): Detroit 13-19. Grand Rapids 24-26.

HANKY Panky: Minneapolis 13-19.

HIGH Jinks (Arthur Hammerstein): Phila. Nov. 23-Dec. 19. Wilkes 21-26.

HIGH Jinks (Arthur Hammerstein): Memphis, Tenn., 15, 16.

HITCHCOCK, Raymond (Cohan and Harris): N. Y. City, 14-19. Dallas 18, 19. San Antonio 21-26.

KOLB and Dill: Prince Nov. 16—indef.

LADY Luxury (Fred G. Wattenberg): N.Y.C. 2—indef.

LA ROY, Telma and Mann (Hugo Bros.): Prince 6-19.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 26—indef.

LITTLE Cafe (Klaw and Erlanger): Indianapolis 14-19.

McINTYRE and Heath (John Cort): Kansas City 13-19. St. Louis 20-26. Alton, Ill., 27. Jacksonville, Ill., Quincy 28. Hannibal, Mo., 29. St. Joseph 31.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Cawthorn): St. Louis 13-19. Kansas City 20-26. St. Joseph 27-29. Trenton 30. Kirksville 31.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Prince 14-26.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Loveland, Colo., 16. Cheyenne, Wyo., 17. Laramie 18. Rawlins 19. Rock Springs 20. Evanston 21. Springville, Utah, 22. Provo 23. Salt Lake City 24-26. Ogden 27. Pocatello, Ida., 30. American Falls 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Macon, Mo., 16. Kirksville 17. Brookfield 18. Gallatin 19. Chillicothe 21. Omaha 20. St. Joseph 28. Nebraska City 29. Plattsmouth 30. Council Bluffs 31-Jan. 2. Omaha 3-9. Des Moines 10-16. Cedar Rapids 17-19. Clinton 20-23. Dubuque 24. Lincoln, Ia., 27-29. Cumberland 30. Ottumwa 31.

ONLY Girl (Joe Weber): N.Y. C. Nov. 9—indef.

PAPA'S Darling (Klaw and Erlanger): Balto. 21-26.

PINAFORE (Messrs. Shubert): Phila. 7-19.

PRINCE of Pilsen (P. J. Kelly): Kansas City 14-19. Omaha 20-21. Lincoln 22. Hastings 23. Grand Island 24. Kearney 25. Hastings 26. Lincoln 27-29. Omaha 30. Council Bluffs 31.

QUEEN of the Pirates (Tom W. Ryley): N.Y.C. 14-19.

ROSE and Violet: Chgo. Nov. 23—indef.

SANTLEY, Joseph (Phillis Bateman): Lima, O., 16. Findlay 17. Mansfield 18. Tiffin 19.

SAXE, Lovell (Oliver Morosco): Cinti. 14-19.

SCHEFF, Fritzi (Oliver Morosco): Cinti. 14-19.

SHUBERT Musical Stock (Central: Lyric, Dayton, O.): Dayton 14-19.

SHUBERT Musical Stock (Eastern: Gilbert, Lynn, Mass.): Lynn 14-19.

SHUBERT Musical Stock (Northern: Shubert, Utica, N. Y.): Utica 14-19.

SHUBERT Musical Stock (Southern: Lyric, Richmond, Va.): Richmond 14-19.

SHUBERT Musical Stock (Western: Shubert, Indianapolis): Indianapolis 14-19.

SHUBERT Musical Stock (Co. 1: Shubert, New York City): New York 14-19.

SHUBERT Musical Stock (Co. 2: Shubert, Jersey City, N. J.): Jersey City 14-19.

SHUBERT Musical Stock (Co. 3: Shubert, Newark, N. J.): Newark 14-19.

SHUBERT Musical Stock (Co. 4: Shubert, Brooklyn, N. Y.): Brooklyn 14-19.

SHUBERT Musical Stock (Co. 5: Shubert, Syracuse, N. Y.): Syracuse 14-19.

SHUBERT Musical Stock (Co. 6: Shubert, Rochester, N. Y.): Rochester 14-19.

SHUBERT Musical Stock (Co. 7: Shubert, Wilkes-Barre, Pa.): Wilkes-Barre 14-19.

SHUBERT Musical Stock (Co. 8: Shubert, Scranton, Pa.): Scranton 14-19.

SHUBERT Musical Stock (Co. 9: Shubert, Albany, N. Y.): Albany 14-19.

SHUBERT Musical Stock (Co. 10: Shubert, Worcester, Mass.): Worcester 14-19.

SHUBERT Musical Stock (Co. 11: Shubert, Springfield, Mass.): Springfield 14-19.

SHUBERT Musical Stock (Co. 12: Shubert, Providence, R. I.): Providence 14-19.

SHUBERT Musical Stock (Co. 13: Shubert, Boston): Boston 14-19.

SHUBERT Musical Stock (Co. 14: Shubert, Portland, Me.): Portland 14-19.

SHUBERT Musical Stock (Co. 15: Shubert, Lowell, Mass.): Lowell 14-19.

SHUBERT Musical Stock (Co. 16: Shubert, Lawrence, Mass.): Lawrence 14-19.

SHUBERT Musical Stock (Co. 17: Shubert, Fall River, Mass.): Fall River 14-19.

SHUBERT Musical Stock (Co. 18: Shubert, New Bedford, Mass.): New Bedford 14-19.

SHUBERT Musical Stock (Co. 19: Shubert, Victoria, B. C.): Victoria 21.

PICTURES AND THEATER

CRUCIBLE, The (Famous Players): N.Y.C. 14-19.

DAMON and Pythias (Co. 1: Universal Co.): N.Y.C. Sept. 28—indef.

DAMON and Pythias (Co. 2: Universal Co.): Chgo. Sept. 28—indef.

DAMON and Pythias (Co. 3: Universal Co.): Cinti. Sept. 28—indef.

DAMON and Pythias (Co. 4: Universal Co.): Cleveland Sept. 28—indef.

DAMON and Pythias (Co. 5: Universal Co.): Pittsburgh Sept. 28—indef.

DAMON and Pythias (Co. 6: Universal Co.): Phila. Sept. 28—indef.

DAMON and Pythias (Co. 7: Universal Co.): Chgo. Nov. 2—indef.

DAMON and Pythias (Co. 8: Universal Co.): Cinti. Nov. 2—indef.

DAMON and Pythias (Co. 9: Universal Co.): Cleveland Nov. 2—indef.

DAMON and Pythias (Co. 10: Universal Co.): Pittsburgh Nov. 2—indef.

DAMON and Pythias (Co. 11: Universal Co.): Phila. Nov. 2—indef.

DAMON and Pythias (Co. 12: Universal Co.): Chgo. Nov. 9—indef.

DAMON and Pythias (Co. 13: Universal Co.): Cinti. Nov. 9—indef.

DAMON and Pythias (Co. 14: Universal Co.): Cleveland Nov. 9—indef.

DAMON and Pythias (Co. 15: Universal Co.): Pittsburgh Nov. 9—indef.

DAMON and Pythias (Co. 16: Universal Co.): Phila. Nov. 9—indef.

DAMON and Pythias (Co. 17: Universal Co.): Chgo. Nov. 16—indef.

DAMON and Pythias (Co. 18: Universal Co.): Cinti. Nov. 16—indef.

DAMON and Pythias (Co. 19: Universal Co.): Cleveland Nov. 16—indef.

DAMON and Pythias (Co. 20: Universal Co.): Pittsburgh Nov. 16—indef.

DAMON and Pythias (Co. 21: Universal Co.): Phila. Nov. 16—indef.

DAMON and Pythias (Co. 22: Universal Co.): Chgo. Nov. 23—indef.

DAMON and Pythias (Co. 23: Universal Co.): Cinti. Nov. 23—indef.

DAMON and Pythias (Co. 24: Universal Co.): Cleveland Nov. 23—indef.

DAMON and Pythias (Co. 25: Universal Co.): Pittsburgh Nov. 23—indef.

DAMON and Pythias (Co. 26: Universal Co.): Phila. Nov. 23—indef.

DAMON and Pythias (Co. 27: Universal Co.): Chgo. Nov. 30—indef.

DAMON and Pythias (Co. 28: Universal Co.): Cinti. Nov. 30—indef.

DAMON and Pythias (Co. 29: Universal Co.): Cleveland Nov. 30—indef.

DAMON and Pythias (Co. 30: Universal Co.): Pittsburgh Nov. 30—indef.

DAMON and Pythias (Co. 31: Universal Co.): Phila. Nov. 30—indef.

DAMON and Pythias (Co. 32: Universal Co.): Chgo. Dec. 7—indef.

DAMON and Pythias (Co. 33: Universal Co.): Cinti. Dec. 7—indef.

DAMON and Pythias (Co. 34: Universal Co.): Cleveland Dec. 7—indef.

DAMON and Pythias (Co. 35: Universal Co.): Pittsburgh Dec. 7—indef.

DAMON and Pythias (Co. 36: Universal Co.): Phila. Dec. 7—indef.

DAMON and Pythias (Co. 37: Universal Co.): Chgo. Dec. 14—indef.

DAMON and Pythias (Co. 38: Universal Co.): Cinti. Dec. 14—indef.

DAMON and Pythias (Co. 39: Universal Co.): Cleveland Dec. 14—indef.

DAMON and Pythias (Co. 40: Universal Co.): Pittsburgh Dec. 14—indef.

DAMON and Pythias (Co. 41: Universal Co.): Phila. Dec. 14-19.

DAMON and Pythias (Co. 42: Universal Co.): Chgo. Dec. 21—indef.

DAMON and Pythias (Co. 43: Universal Co.): Cinti. Dec. 21—indef.

DAMON and Pythias (Co. 44: Universal Co.): Cleveland Dec. 21—indef.

DAMON and Pythias (Co. 45: Universal Co.): Pittsburgh Dec. 21—indef.

DAMON and Pythias (Co. 46: Universal Co.): Phila. Dec. 21—indef.

DAMON and Pythias (Co. 47: Universal Co.): Chgo. Dec. 28—indef.

DAMON and Pythias (Co. 48: Universal Co.): Cinti. Dec. 28—indef.

DAMON and Pythias (Co. 49: Universal Co.): Cleveland Dec. 28—indef.

DAMON and Pythias (Co. 50: Universal Co.): Pittsburgh Dec. 28—indef.

DAMON and Pythias (Co. 51: Universal Co.): Phila. Dec. 28—indef.

DAMON and Pythias (Co. 52: Universal Co.): Chgo. Jan. 4—indef.

DAMON and Pythias (Co. 53: Universal Co.): Cinti. Jan. 4—indef.

DAMON and Pythias (Co. 54: Universal Co.): Cleveland Jan. 4—indef.

DAMON and Pythias (Co. 55: Universal Co.): Pittsburgh Jan. 4—indef.

DAMON and Pythias (Co. 56: Universal Co.): Phila. Jan. 4—indef.

DAMON and Pythias (Co. 57: Universal Co.): Chgo. Jan. 11—indef.

DAMON and Pythias (Co. 58: Universal Co.): Cinti. Jan. 11—indef.

DAMON and Pythias (Co. 59: Universal Co.): Cleveland Jan. 11—indef.

DAMON and Pythias (Co. 60: Universal Co.): Pittsburgh Jan. 11—indef.

DAMON and Pythias (Co. 61: Universal Co.): Phila. Jan. 11—indef.

DAMON and Pythias (Co. 62: Universal Co.): Chgo. Jan. 18—indef.

DAMON and Pythias (Co. 63: Universal Co.): Cinti. Jan. 18—indef.

DAMON and Pythias (Co. 64: Universal Co.): Cleveland Jan. 18—indef.

DAMON and Pythias (Co. 65: Universal Co.): Pittsburgh Jan. 18—indef.

DAMON and Pythias (Co. 66: Universal Co.): Phila. Jan. 18—indef.

DAMON and Pythias (Co. 67: Universal Co.): Chgo. Jan. 25—indef.

DAMON and Pythias (Co. 68: Universal Co.): Cinti. Jan. 25—indef.

DAMON and Pythias (Co. 69: Universal Co.): Cleveland Jan. 25—indef.

DAMON and Pythias (Co. 70: Universal Co.): Pittsburgh Jan. 25—indef.

DAMON and Pythias (Co. 71: Universal Co.): Phila. Jan. 25—indef.

DAMON and Pythias (Co. 72: Universal Co.): Chgo. Feb. 1—indef.

DAMON and Pythias (Co. 73: Universal Co.): Cinti. Feb. 1—indef.

DAMON and Pythias (Co. 74: Universal Co.): Cleveland Feb. 1—indef.

DAMON and Pythias (Co. 75: Universal Co.): Pittsburgh Feb. 1—indef.

DAMON and Pythias (Co. 76: Universal Co.): Phila. Feb. 1—indef.

DAMON and Pythias (Co. 77: Universal Co.): Chgo. Feb. 8—indef.

DAMON and Pythias (Co. 78: Universal Co.): Cinti. Feb. 8—indef.

DAMON and Pythias (Co. 79: Universal Co.): Cleveland Feb. 8—indef.

DAMON and Pythias (Co. 80: Universal Co.): Pittsburgh Feb. 8—indef.

DAMON and Pythias (Co. 81: Universal Co.): Phila. Feb. 8—indef.

DAMON and Pythias (Co. 82: Universal Co.): Chgo. Feb. 15—indef.

DAMON and Pythias (Co. 83: Universal Co.): Cinti. Feb. 15—indef.

DAMON and Pythias (Co. 84: Universal Co.): Cleveland Feb. 15—indef.

DAMON and Pythias (Co. 85: Universal Co.): Pittsburgh Feb. 15—indef.

DAMON and Pythias (Co. 86: Universal Co.): Phila. Feb. 15—indef.

DAMON and Pythias (Co. 87: Universal Co.): Chgo. Feb. 22—indef.

DAMON and Pythias (Co. 88: Universal Co.): Cinti. Feb. 22—indef.

DAMON and Pythias (Co. 89: Universal Co.): Cleveland Feb. 22—indef.

DAMON and Pythias (Co. 90: Universal Co.): Pittsburgh Feb. 22—indef.

DAMON and Pythias (Co. 91: Universal Co.): Phila. Feb. 22—indef.

DAMON and Pythias (Co. 92: Universal Co.): Chgo. Mar. 1—indef.

DAMON and Pythias (Co. 93: Universal Co.): Cinti. Mar. 1—indef.

DAMON and Pythias (Co. 94: Universal Co.): Cleveland Mar. 1—indef.

DAMON and Pythias (Co. 95: Universal Co.): Pittsburgh Mar. 1—indef.

DAMON and Pythias (Co. 96: Universal Co.): Phila. Mar. 1—indef.

DAMON and Pythias (Co. 97: Universal Co.): Chgo. Mar. 8—indef.

DAMON and Pythias (Co. 98: Universal Co.): Cinti. Mar. 8—indef.

DAMON and Pythias (Co. 99: Universal Co.): Cleveland Mar. 8—indef.

DAMON and Pythias (Co. 100: Universal Co.): Pittsburgh Mar. 8—indef.

DAMON and Pythias (Co. 101: Universal Co.): Phila. Mar. 8—indef.

DAMON and Pythias (Co. 102: Universal Co.): Chgo. Mar. 15—indef.

DAMON and Pythias (Co. 103: Universal Co.): Cinti. Mar. 15—indef.

DAMON and Pythias (Co. 104: Universal Co.): Cleveland Mar. 15—indef.

DAMON and Pythias (Co. 105: Universal Co.): Pittsburgh Mar. 15—indef.

DAMON and Pythias (Co. 106: Universal Co.): Phila. Mar. 15—indef.

DAMON and Pythias (Co. 107: Universal Co.): Chgo. Mar. 22—indef.

DAMON and Pythias (Co. 108: Universal Co.): Cinti. Mar. 22—indef.

DAMON and Pythias (Co. 109: Universal Co.): Cleveland Mar. 22—indef.

DAMON and Pythias (Co. 110: Universal Co.): Pittsburgh Mar. 22—indef.

DAMON and Pythias (Co. 111: Universal Co.): Phila. Mar. 22—indef.

DAMON and Pythias (Co. 112: Universal Co.): Chgo. Mar. 29—indef.

DAMON and Pythias (Co. 113: Universal Co.): Cinti. Mar. 29—indef.

DAMON and Pythias (Co. 114: Universal Co.): Cleveland Mar. 29—indef.

DAMON and Pythias (Co. 115: Universal Co.): Pittsburgh Mar. 29—indef.

DAMON and Pythias (Co. 116: Universal Co.): Phila. Mar. 29—indef.

DAMON and Pythias (Co. 117: Universal Co.): Chgo. Apr. 5—indef.

DAMON and Pythias (Co. 118: Universal Co.): Cinti. Apr. 5—indef.

DAMON and Pythias (Co. 119: Universal Co.): Cleveland Apr. 5—indef.

DAMON and Pythias (Co. 120: Universal Co.): Pittsburgh Apr. 5—indef.

DAMON and Pythias (Co. 121: Universal Co.): Phila. Apr. 5—indef.

DAMON and Pythias (Co. 122: Universal Co.): Chgo. Apr. 12—indef.

DAMON and Pythias (Co. 123: Universal Co.): Cinti. Apr. 12—indef.

DAMON and Pythias (Co. 124: Universal Co.): Cleveland Apr. 12—indef.

DAMON and Pythias (Co. 125: Universal Co.): Pittsburgh Apr. 12—indef.

DAMON and Pythias (Co. 126: Universal Co.): Phila. Apr. 12—indef.

DAMON and Pythias (Co. 127: Universal Co.): Chgo. Apr. 19—indef.

DAMON and Pythias (Co. 128: Universal Co.): Cinti. Apr. 19—indef.

DAMON and Pythias (Co. 129: Universal Co.): Cleveland Apr. 19—indef.

DAMON and Pythias (Co. 130: Universal Co.): Pittsburgh Apr. 19—indef.

DAMON and Pythias (Co. 131: Universal Co.): Phila. Apr. 19—indef.

DAMON and Pythias (Co. 132: Universal Co.): Chgo. Apr. 26—indef.

DAMON and Pythias (Co. 133: Universal Co.): Cinti. Apr. 26—indef.

DAMON and Pythias (Co. 134: Universal Co.): Cleveland Apr. 26—indef.

DAMON and Pythias (Co. 135: Universal Co.): Pittsburgh Apr. 26—indef.

DAMON and Pythias (Co. 136: Universal Co.): Phila. Apr. 26—indef.

DAMON and Pythias (Co. 137: Universal Co.): Chgo. May 3—indef.

DAMON and Pythias (Co. 138: Universal Co.): Cinti. May 3—indef.

DAMON and Pythias (Co. 139: Universal Co.): Cleveland May 3—indef.

DAMON and Pythias (Co. 140: Universal Co.): Pittsburgh May 3—indef.

DAMON and Pythias (Co. 141: Universal Co.): Phila. May 3—indef.

DAMON and Pythias (Co. 142: Universal Co.): Chgo. May 10—indef.

DAMON and Pythias (Co. 143: Universal Co.): Cinti. May 10—indef.

DAMON and Pythias (Co. 144: Universal Co.): Cleveland May 10—indef.

DAMON and Pythias (Co. 145: Universal Co.): Pittsburgh May 10—indef.

DAMON and Pythias (Co. 146: Universal Co.): Phila. May 10—indef.

DAMON and Pythias (Co. 147: Universal Co.): Chgo. May 17—indef.

DAMON and Pythias (Co. 148: Universal Co.): Cinti. May 17—indef.

DAMON and Pythias (Co. 149: Universal Co.): Cleveland May 17—indef.

DAMON and Pythias (Co. 150: Universal Co.): Pittsburgh May 17—indef.

DAMON and Pythias (Co. 151: Universal Co.): Phila. May 17—indef.

DAMON and Pythias (Co. 152: Universal Co.): Chgo. May 24—indef.

DAMON and Pythias (Co. 153: Universal Co.): Cinti. May 24—indef.

DAMON and Pythias (Co. 154: Universal Co.): Cleveland May 24—indef.

DAMON and Pythias (Co. 155: Universal Co.): Pittsburgh May 24—indef.

DAMON and Pythias (Co. 156: Universal Co.): Phila. May 24—indef.

DAMON and Pythias (Co. 157: Universal Co.): Chgo. May 31—indef.

DAMON and Pythias (Co. 158

B. F. KEITH'S CIRCUIT OF THEATRES

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New York City

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Ethel Barrymore in Playlet—Nan Halperin, the Season's Discovery—Annette Kellermann's Return

Bangs, N. Y.

MISS HOPE VERNON,
Doing an Agreeable Little Singing Offering in the Varieties.

"DRIFTED APART," Sir Charles Young's playlet in which Ethel Barrymore was again seen in vaudeville at the Colonial, is over thirty years old. The sketch's age—despite admirable playing—was continually apparent. Its old theatrical machinery rattled and creaked every moment.

Ethel Barrymore in Old Fashioned Sketch

"Drifted Apart" is a thing of stilted soliloquies and asides. After the death of their baby, Sir Geoffrey Bloomfield and Lady Bloomfield drift apart. Of course, they still love, but each thinks the other has ceased to care. There is no doubt about that, because they take turns telling the audience of it to the accompaniment of the violin. Finally, Lady Bloomfield tells Sir Geoffrey that a legal separation must end it all when—she accidentally opens a wrong package and a tiny pair of baby shoes—dusty and forgotten—fall out. There are tears and a reconciliation.

This little playlet—in which little angel feet are mentioned several times—dates back to the sugar-coated dramatic and literary period of the 80s. It really is not worth reviving, and is not at all worthy of Miss Barrymore. She read her lines well and, in the moment of finding the baby's shoes, touched a certain note of pathos. Charles Dalton—always a capital actor—puts virility into his role. But no real sincerity could be extracted from the sketch's aged artificiality.

Miss Barrymore has a big personality. She is one of the foremost actresses of the American stage. Why waste one's self on such cob-webby example of passé playwriting?

Nan Halperin, Next Star of Song

Nan Halperin, let us hasten to say, is quite the most promising new personality we've observed in two seasons.

Miss Halperin, in a pretty frock of many blue flounces, first hesitatingly advances to the footlights. "I'm a stranger in New York and I don't know anybody—but I'd like to. Would you give me an introduction?" she asks of the musical director.

He does—musically—and Miss Halperin sings "Just My Personality." She has personality—rather of the fresh, appealing, unobtrusive girlish kind—and she reached the Colonial audience instantly. Next she returns in bridal veil to do "If You'll Only Play My Wedding March in Ragtime." After that comes her impressions of a soubrette and of a prima donna, with aspirations about loitering in the neighborhood of high C. Finally, Miss Halperin offers an Indian rag of a redskin chieftain, who hit the trail along the White Way and began buying

"——— bouquets of oleanders,
For beautiful Salamanders."

Her Unusual Personality

Miss Halperin scored. She is a young woman who can go far. Indeed, she now has remarkable moments. We believe Miss Halperin is at her best when she is repressed and subdued. Then her personality reaches out and grips. For that reason we think her soubrette and prima donna travesties—broader and a bit boisterous—might be eliminated in favor of another good number like the wedding morn song.

But Miss Halperin is strikingly interesting. She's likely to be our next star of song.

Miss Willa Holt Wakefield easily swayed the Colonial audience. We have commented many times upon her power to touch the heart—her humanness, her humor and the ease with which she slips from the smile to the tear.

Miss Wakefield makes any programme worth while.

Miss Kellermann Dives Into Varieties

Annette Kellermann splashed back into vaudeville at the Palace. She first appeared before the curtain to tell—a bit breathlessly—something about herself. Incidentally, she mentioned that the diving Venus market is rather overcrowded just now.

Then she gave her diving specialty. Miss Kellermann really needs some sort of a novel background for her aquatic skill. Vaudeville has had too many turns of exactly this type for the old offering to arouse any new interest. Even Miss Kellermann—the best of them all—couldn't hold our attention.

The Farber Girls should be careful about overdoing things with broad and vulgar songs. Just at present they are offering numbers of such caliber as "When the Grown-Up Ladies Act Like Babies" and "I'm Glad My Wife's in Europe."

Bangs, N. Y.

MISS LOIS JOSEPHINE,
Wellington Cross and Miss Josephine Shortly Begin an Orpheum Tour.

Otto Sarony, N. Y.

MISS CECILIA WRIGHT,
"Daughter of the Navy," Delighting Audiences in Dainty Vocal Specialty.

Avast and Also Ahoy! "Slave Ship" Drops Anchor

"The Slave Ship," Ned Wayburn's contribution to Victoria vaudeville, proved the strangest craft that ever put out to sea.

Gauze curtains, with floating cloud effects, finally disappear and a part of an old frigate is revealed in the semi-darkness. Below decks a number of slaves are imprisoned. But it is upon the main deck that the drama—or, rather melodrama—is enacted. "Bad Jim" Warner, the captain of the *Hawk-Eye*, has stole Meredith Hall, the "daughter of a United States Admiral" (we quote the programme), his prisoner. Warner is a sort of Simon Legree, who leers in a thoroughly professional way and wields a heavy whip. Meredith, in crinolines and innocence, dallies Bad Jim. At that moment, Lieutenant Harvey Dobson, her lover, who wears his white shirt decolleté, clambers aboard the *Hawk-Eye* from a small boat with the comedy relief of the piece, one Boatswain Pat Downey. After a lot of incidents—such as the attempt of the slaves to escape, led by a new edition of Uncle Tom pulpit Jefferson—the ship sinks in scene two and the lovers are rescued by a revenue cutter in scene three.

The Villain and the Lady

A brief outline doesn't begin to suggest the absurdity of the whole thing. The dialogue is a delightful revue of time-worn melodramatic repartee. "I own you body and soul," cheerfully hisses the scoundrelly captain. "You will nev-ver see your lover again—you will belong to no man if not to me." "Take that!" remarks the fair heroine as she slaps his face. Later the hero defied the villain thusly: "The American Eagle spreads his wings over Uncle Sam's children in all parts of the globe!"

We would not want to say that "The Slave Ship" is badly acted. No one could keep it from seeming absurd. Its one reason for being is the effect of a ship under way. This towers completely over the story and dialogue, but we doubt if it is enough to save the offering.

"The Slave Ship" is an amazing combination of Harriet Beecher Stowe, Owen Davis, and Ned Wayburn. It entertained us strangely.

(*Continued on page 24*)

JUST THE SINGING OF A SONG

Grace La Rue Tells of the Study Behind a Song Characterization

Hana Studios, London.
MISS GRACE LA RUE.

GRACE LA RUE is one of the big artistes of the vaudeville stage. Her advance has been made in two years. Before that she was a fairly interesting figure in musical comedy—a lively dancer of indifferent personality.

Just how Miss La Rue broadened and developed—how imagination and art entered into her way of characterizing a song—is best told by the comedienne herself.

Her advance dates back to Aug. 4, 1913. On that night she opened at the Palace Music Hall in London, and although following Harry Lauder, Miss La Rue won an unusual hit. London welcomed her as—a few seasons before—it had adopted Ethel Levey.

"Before I went to London," Miss La Rue told me, "I had never done things just as I wished to do them. Someone had always told me the what and how of everything behind the footlights. It was really my first opportunity to stand alone.

"Such a chance would never have come to me in America. 'You can dance,' they would say, 'but don't attempt serious things.' Then they had told me, too, 'You act when you are on the stage too much as if you didn't care—your personality is hard.' So I realized my own shortcomings.

"I suppose you will smile," Miss La Rue laughed, "when I tell you that, before I crossed to London I went to an astrologer in New York. I did not tell him my name, but I did ask him what the stars had in store for me on August 4.

"'You will succeed then,' he said, 'but you will not be at your best. From that day, however, you will advance on and on.' Still, despite my uncertain glimpse into the future, I was frightened when I faced my first English audience at the Palace.

"I sung Victor Herbert's 'Art,' an aria from 'Madame Butterfly,' and finally 'You Made Me Love You.' That number I gave while sitting quietly in a chair much in the way I now do 'The Tango Dream.' The audience applauded me as I had never been applauded. It was wonderful.

"I had tried to put more sincerity and thought into my work that night than ever before. My methods were naturally more subdued. When they called me back again and again, I told myself, 'You must have something, after all.'

"From that moment it was easier. I gained in assurance. That is half the battle. After the Palace engagement, which was extended several times, I appeared in 'The Girl Who Didn't,' known as 'The Laughing Husband' over here.

"Then I came back briefly to vaudeville in this country. By that time I realized that repression was a vital essential to me. I began to study. By study I do not alone mean books. I mean people. I like to go everywhere to watch others. Even a cabaret can give me something. Studying humanity brings poise and understanding while they, in turn, bring repression and depth to your means of expression—whether it is acting, writing or just the singing of a song.

"After my appearance here in vaudeville I went abroad again. I played a month in Cologne—when the war started. I reached the Coast with a great deal of difficulty and finally crossed back to the States."

Miss La Rue wants to do serious work. She did briefly appear with Ernest Glendinning in a vaudeville sketch a season or so ago. One of her dreams is to give recitals of songs—just as she wants to sing them—and another is to do something big in a production. She owns an allegorical fantasy, but vaguely suggestive of "Everyman," which she hopes to produce some day. "It will only be when I am sure that things will be done as I want them," she says. "There will be no stage director to force his ideas upon the players and no role will be distorted above another. I shall not star myself, you may be sure, for I know enough to realize that would injure my own production. I've seen so much of the forcing of stars—and its futility.

"I should like to have it produced by someone with the artistic ideals of Winthrop Ames. Mr. Ames had the foresight and understanding last season to present Ernest Glendinning as Pierrot in 'Prunella.' Unfortunately I wasn't in America to see it but I know Mr. Glendinning—who is the best of the younger actors—justified the choice."

Meanwhile vaudeville is offering Miss La Rue the only untrammeled means of expressing her own individuality. The musical field is ruled by two powers—"what you've done before" and "the tired business man."

True, Miss La Rue had first to win recognition abroad—just as Miss Levey did. Here let us add something that Miss La Rue said of Miss Levey. "I admire her for the splendid fight she made, as much as for her genius in songs. She won her way unaided." That little remark revealed the value of Miss La Rue's study of humanity. She is acquiring breadth of ideas as well as breadth of methods.

"But I've a lot of fight in me, too," she remarked. "I'm going on."

"I study people. I like to go everywhere to watch others. Even a cabaret can give me something."

Hoover Art Gallery, Los Angeles.
MISS WILLA HOLT WAKEFIELD,
Charming Singer of Pianologue Songs.

THE EARLY SEASON IN REVIEW

THE Pan-European war affected vaudeville just as it exerted an influence over everything in every corner of the globe. The cutting of salaries was found necessary as a retrenchment step, and, consequently, many of the ambitious plans of variety players were postponed to a more advantageous time.

As a result, the season as it may be viewed up to Christmas, does not meet the predictions laid down last Summer when a world war seemed an absurd fantasy. True, the war brought over Adeline Genee. Mlle. Genee's incomparable dancing stands out possibly over all things of the early season.

Dramatically we would place Arnold Daly's brilliant playing as the doubting lover, Anatol, in Schnitzler's cynical "Ask No Questions," and as the poet rudely awakened to realities in Shaw's "How He Lied to Her Husband."

Ethel Barrymore succeeded Barrie's "The Twelve Pound Look" with Sir Charles Young's old fashioned and hopelessly out-of-date playlet, "Drifted Apart."

Grace La Rue came back to demonstrate her advance in song characterization and Irene Franklin returned to the New York variety stage in her delightfully done song studies. Willa Holt Wakefield's reappearance in the Eastern theaters was a welcome event. One new figure of unusual promise, Nan Halperin, appeared on the vaudeville horizon.

Toby Claude brought back a novel and attractive revue from England. There were other events of more or less interest, as the brief return of Annette Kellermann to the diving tank of the two-a-day. Kitty Gordon and Blanche Ring gracefully stepped from musical comedy to the varieties.

Other engagements of unusual note are early possibilities. Ellen Terry may soon be seen in vaudeville, following her American lecture tour. Elsie Janis is likely to try the two-a-day for a short engagement. Alla Nazimova is considering vaudeville. Minnie Dupree is soon to offer a new playlet by Edward Childs Carpenter.

The standard of the vaudeville playlet is steadily advancing. Arrangements have already been completed to bring sketches—suitable to the varieties—from the Princess Theater. One of the playlets to make an early migration from the Princess will be George Ade's delightful comedy, "Nettie."

Two refreshing sketches had an early season production. Harry Beresford presented Tom Barry's "Twenty Odd Years," and Allan Dinehart offered Everett S. Ruskay's "The Meanest Man in the World."

Douglas Fairbanks and Frank Keenan have just returned. Henrietta Crosman has a new playlet, "Thou Shalt Not Kill," by her husband, Maurice Campbell. Robert Edeson recently appeared in a sketch, while Wilton Lackaye is now trying a new variety vehicle, "The Bomb." Robert T. Haines has written a playlet, "Two Thieves," for himself.

Vaudeville—due to its thorough organization—should quickly re-adjust itself to war-time conditions. We still look for a notable season.

MAKING SONGS TELL A STORY

Irene Franklin Explains How She Writes Her Character Melodies

JUST as a complete lack of the theatrical and artificial marks Miss Irene Franklin's personality on the stage, an absolute sincerity seems the keynote of her real self. Her dressing room is quite the homeist spot I ever found in a theater.

Miss Franklin is always just herself. In fact, right in the midst of discussing song construction, she stopped to tell me that her youngest daughter, Irene Elizabeth Greene — Renee, because her hair has decided symptoms of being red—had just become a city girl. That is, she had come to town that morning for the very first time in her little career.

Miss Franklin has long been a favorite in vaudeville because of the humanness and humor of her songs. They are little real life dramas set to music—vitally real because there is sincerity behind them. Miss Franklin can well be considered the creator of the character song. At least she brought it to a point close to perfection.

"How do I build my songs?" she replied to my question. "I get my characters everywhere—on every side. My waitress had her original in a Childs restaurant, where I used to eat in my $60 a week days. The chambermaid really existed in a Philadelphia hotel. I'm always on the alert for a song character."

Miss Franklin's songs have infinitely more depth and humor than the average number. This is how she explained it:

"I make my songs tell a story. That's the secret. The average rag depends upon a single joke—even a single line—for its existence."

We discussed the popular song situation, just now at such a wretchedly low ebb. It is obvious that the average writers are too lacking in every quality to do anything worth while.

I don't doubt that Miss Franklin agrees with me, but for professional reasons, she didn't express herself, although she did say:

"Their humor, in the main, is really deplorable. Comedy to them is a crude effort at blueness. It is their point of view."

Then we returned to the subject of Miss Franklin's methods. "I try to make my characters use the words they would actually speak in real life. The phrasing must be absolutely human—even at the expense of the rhyme. That tells particularly, I am sure, in my children's songs. Yet I have had people write to me about them. One man called my attention to the use of 'oughtn't' in one of my kiddie numbers. 'Every well brought-up child would use ought not,' he said. That is as much as some people know about children. Yet, I must admit, I have never made a real study of them.

"I am now seeking my characters among the average walks of life. I am dropping low comedy efforts and trying to get types right about me. The song, 'All Wrong,' is distinctly of that style. The Salamander in that number can be found in every cafe and restaurant in New York—overdressed a bit, broadly slangy, rather attractive but always sure of herself—a smart sponger.

"It has always been a cause of regret to me that I cannot have more time to make character changes. It is impossible to dress my child songs properly. When you rush into the wings, dash into another costume and hurry back—lucky if only a shoe is loose—you can't forget the stage and throw yourself into a character.

"I get the inspiration to write a song in the oddest places—usually in a stuffy, noisy hotel at night. George M. Cohan says he writes his best close to Times Square. I can understand that. A lot of noise never distracts me like a single continued sound. Sometimes I write eight or nine songs in a month or two and three in a week. Then I may rest all Summer in the country at my home—in ideal surroundings—and never do a thing.

"'Bringing up the Family' is my favorite number—and always will be. 'Seein' Things' is another of my favorites. Although I write my own songs—Mr. Green transposes and arranges them, besides providing the music—I am always looking for ideas. In fact, an offer I made a long time ago, of $250 for two effective verses and two choruses, still stands. Songs can't be found—although I get hundreds. Yet I've paid as high as $400 for a single number.

"Do you know, I believe actors can write the best lyrics? They have keen sympathies, an alert eye for character and they know what vaudeville wants. Clifton Crawford once wrote me a charming baby lyric. It has always been my contention that it takes an actor to write a song.

"I've had brakemen read me verses in trains. And bellboys come up at midnight with ice water—that I hadn't ordered—and a song. I've listened to everything, but the lack of ideas is surprising.

"Here's my receipt for a song: First you must have the idea and then a character to construct your song about. The story must be consistent with the character; it must be short enough—two verses is best—and it must have the laughs at the climax. The laughs cannot be scattered, for then the interest trails off.

"Think what wonderful songs James Whitcomb Riley might write. Yet I believe a song can be too good for success. Suppose you consider the wonderful lyrics of Gilbert. They wouldn't get over in vaudeville, I'm afraid, because there is no one able to render them properly. They would lose the laughs—miss the intellectual shafts of humor. Nowadays players lack the technical resource, but most of all the diction. It is the same in musical comedy. Where could you get the cast to properly present a good libretto? De Wolf Hopper is the only comedian I know who can handle a Gilbert lyric. His Lord Chancellor in 'Iolanthe' and his Ko-Ko in 'The Mikado' were superbly done. But modern musical comedy and vaudeville artists sing with their feet.

"Musical comedy develops indifference to characterization. On the other hand, when a vaudevillian goes into musical comedy he stands out of the picture. It's just as if he walked down to the footlights, pointed his finger at himself and said, 'Watch Me!' That is natural, for vaudeville is specialization. There will never be another Gilbert, I'm afraid, for his work couldn't be adequately produced."

Our conversation drifted to the modern dances. "The whole idea of the ballroom dances seems so useless, so short-lived, to me. It is bizarre—of the moment only. Watch a team of tangoists and then, for instance, watch our own little Adelaide. I don't believe we fully realize her artistic qualities. The other day I saw her Pierrotte dance from the wings and it charmed me, indeed. She gets so much expression from her hands. That is pantomime. You cannot teach it. It is just a gift you have or you haven't."

MISS FRANKLIN IN A CHARACTERISTIC POSE.

Strauss Peyton, N. Y.
MISS IRENE FRANKLIN.

I suggested that a great deal of the humor and character of Miss Franklin's songs came from the quick movements of her hands and from fleeting facial expressions.

"I'll confess that I believe that *myself*. But let me tell you a little secret. When my oldest daughter was three years old, I had a motion picture taken of us both. When it was shown to me for the first time, I was amazed. In trying to get the baby to do this and that in front of the camera, I had gone through an astonishing lot of useless mannerisms with my hands. That picture helped me wonderfully."

The interview ended, we paused on the way out of the theater to watch a classic dancer rehearse her act in vapory draperies. Miss Franklin giggled like the kiddies of her songs. And, when the danseuse's costume fluttered in a perilous manner, she made just one comment:

"Gee, willikens!"

MARILYNN MILLER'S CAREER

[Miss Marilynn Miller's portrait adorns the cover of THE MIRROR *this week.]*

When Miss Marilynn Miller danced away with the hit of the Winter Garden production, "The Passing Show of 1914," New York wondered about the identity of the little artiste. Yet Miss Miller had been appearing in public since she was four years old.

Miss Miller made her debut with her father, mother and sister at Lakeside Park, Dayton, O., on August 20, 1903. The Miller family was then offering an act under the name of the Columbian Trio. Little Marilynn was billed separately, the programme line being "The Columbian Trio with Madamoiselle Sugariump." The child's clog dancing, vocalism and mimicry attracted unusual attention and the name "Madamoiselle Sugariump" was dropped from the billing. The Miller family was next known as the Columbian Five, numbering father, mother, and the three daughters—Ruth, Claire, and Marilyn. The Child Labor Act prevented the Columbians from appearing in many of the larger cities. In fact, the Miller family finally went abroad—where restrictions were less exacting—and for ten or more years toured England, the West Indies, the South Sea Islands, Hawaii and Australia. The nearest Marilynn came to New York occurred during Christmas week, 1909, when the Columbian Five played a week in Brooklyn.

Last May the Millers were appearing at the Lotus Club in London, one of the exclusive supper clubs that flourished after lights were turned out at midnight in the London cafes in the before-the-war days. Lee Shubert chanced to be a visitor and, delighted with Miss Miller's personality and cleverness, sent for Caro Miller, the young lady's father. The Winter Garden engagement resulted. Miss Miller is now on tour with "The Passing Show of 1914."

CHRISTMAS ON THE ROAD

By WILL M. CRESSY

MR. WILL CRESSY AND BLANCHE DAYNE (MRS. CRESSY).

MY first Christmas on the road was spent at Artic, R. I. You need not look for it on the map, for if it had been "on the map" we should not have been playing there. My brother and I then (un)known to fame as

Will Harry
THE CRESSY BROTHERS,
Musical Sketch Artists,
were assisting in "elevating the stage" with
THE FROST AND FANSHAWE
REPERTOIRE COMPANY.
BRASS BAND AND ORCHESTRA,
10, 20, and 30.

Our remuneration, had we received it, would have been $6 per week; but, owing to circumstances over which the management had no control, Tuesdays did not get around very often. I know that the manager aimed to do right; but he was a fearfully poor shot; in fact, he never landed on us with those six-inch guns but four times during the entire thirty-two weeks' engagement. I simply mention this that you may understand how it was that we came up to Christmas with a list of twenty-eight presents to buy and exactly $2 to do it with.

Here was a condition that required some rather close figuring. Mr. Woolworth was not at that time in a position to offer the assistance. But according to our figures 5 cents for each present was our limit.

18 presents at 5 cents each	$1.40
Postage	.56
Grand total	$1.96

Leaving us 4 cents to blow in any way we saw fit.

Five cents is not much capital to do business with; but, mixed with love and ingenuity, it can do a lot. I do not remember just what the entire eighteen presents consisted of, but there was *something*, some little remembrance, for each of the dear ones at home. I remember my brother borrowed a jig saw from the manager of the the theater, beg pardon, The Hall, and the landlady of our boarding-house allowed me to use her sewing machine. With the aid of the jig saw my brother manufactured, from old cigar boxes, paper cutters, penholders, postage stamp boxes, and such knicknacks. A silk tablecover which we had been using in our musical act was, with the aid of the sewing machine, transformed into neckties.

One of the regrets of my life is that I cannot recall what we did with that extra 4 cents.

A Poverty Christmas Celebration

The next Christmas that comes to my mind overtook us at Topeka, Kan. I might mention, incidentally, that the personal of that "us" had changed by this time; for my brother had reformed and returned to the parental roof, where the cooking was better, and the meal hours more regular. I was still assaulting the walls of Fame as "A Acter," but under new management. The previous Summer I had "hired out" with the J. Al. Sawtelle Repertoire company, Brass Band and Orchestra. You will observe that, during this stage of my career I was always connected with shows that carried brass bands. I could, at that time, blow a horn louder—and worse—than any other man on earth.

The leading lady of this troupe was about the coldest, most unappreciative audience I had ever appeared to. She was extremely youthful, extremely truthful, and most disconcertingly frank in expressing her opinions. For instance, upon not only one but several occasions I overheard her express the opinion that that "New Hampshire Windjammer" was about the poorest excuse for an actor she had even been forced to observe.

This aroused my animosity; and, while I hate to make war on a woman, I made up my mind to humble this haughty beauty. And I did; for on the following January, having by gigantic efforts and heroic self-denial, accumulated $6, I dragged (?) her over to the minister's house, and gave him two-thirds of my entire fortune to unite us for life. So from now on when I say "Us" I mean Mr. and Mrs. Will Cressy, known in "trade circles" as Cressy and Dayne.

"Uncle Hiram" Cast Observes the Yuletide

On this Christmas of which I write, we were connected with a rural play, entitled "Uncle Hiram," of which Aaron H. Woodhull was the proprietor and star. It carried, of course, a brass band and orchestra. The band consisted of twelve first-class musicians, a brass drummer, and two altohorn specialists. The bass drum virtuoso was Hal Davis, who, with his wife, Ines McCauley, later became two of our best known vaudeville sketch players.

The company laid off Christmas week. Salaries were sure but small; and a canvass of the company rolled up a total of eighteen people and same number of dollars. But as we had never missed a Christmas yet, and were too young to form bad habits, we decided that we would have an $18 celebration.

We called a meeting, and laid the case before the company.

Motion unanimously carried that we would celebrate. Motion made, and carried, that this be designated as "A Poverty Christmas Celebration." Motion made and carried, that no member of the company should make a present to any other member costing over 10 cents.

Named as a tree committee, Davis and I got together and took account of stock. We decided that this being a "Poverty Christmas" the company's choice of us as a committee to furnish the tree was particularly appropriate; for, counting postage stamps, we mustered 97 cents. As 97 cents did not seem to point the way toward the market place where trees were for sale, we decided to take to the woods and pluck our tree right from the heart of nature. And, in order to preserve our "reserve fund" for later events, we decided to walk.

The Christmas Tree Quest

The next morning, bright and early, we arose and started for the woods. By noon we were ten miles out, and had decided that "there ain't no such animal" as woods in the State of Kansas. I do not remember much about that afternoon. I do not want to. But at 6 o'clock that night we arrived back at the hotel tired but triumphant; for we had secured the tree.

Now, I will admit that spruce is the generally accepted fashion in Christmas trees. But this was an occasion different from other Christmases. This was "A Poverty Christmas," and everything should be in keeping with the title. And we defied any one on earth to secure a more poverty-strickeen tree than we brought back. It was an apple tree. Mayhap in the golden Summer time it had been a thing of beauty, clad in its robe of shimmering green, and its branches bowed down with its weight of golden fruit. But this was December; December in Kansas; and I do not think that even the man who owned it would have claimed any beauty for it now. It was the skinniest, meanest, barest-looking shrub you ever saw.

The next morning we set it up in a canceled washtub and started the Decorating Committee to work on it. By the time they had completed their labors on it, it was a tree that would have attracted attention in any society. The principal ingredient in the decoration was corks; these, sliced up thin, and threaded on piece of string, were festooned about the tree. As the committee was not allowed to spend any real money on decorations, they made continual tours of inspection through the rooms of the other members of the company, and replevined anything that looked as if it contained possibilities from a decorator's point of view.

Gentlemen's socks were filled with fruit, cake, and candy (shamelessly purloined from the hotel table), and hung on the tree. Neckties and hair ribbons were fashioned into rosettes and flowers. The chambermaid was bribed—with two passes—to furnish some candles.

Manager Presented with His Own Cane

At 8 o'clock the doors were thrown open; the company and invited friends filled the dining-room comfortably; and uninvited guests filled the hallways and doors uncomfortably.

The band, resplendent in the blue and gold uniforms, sat on the platform beside the tree, and gave a preliminary concert.

Manager Harry Hardy, made up as Santa Claus, with whiskers built from an old mop and a sheep-skin coat borrowed from the Transfer Man, distributed the presents. A 10-cent rule on Christmas presents rather narrows the limit of ones endeavors; but it was wonderful the unanimity of opinions shown in the selections. One chap, who was of a rather saving disposition, received seventeen little 5-cent banks. Another, who chewed tobacco, received seventeen plugs of tobacco. A couple who had announced their intention of starting in soon to ask for the "double rate" at hotels, received 10-cent cradles, nursing bottles, baby rattles, and other encouraging remembrances. The decorating committee were presented with Loving Cups—made of tin—with the donor's autographs scratched on the sides.

The proprietor of the hotel was presented with a magnificent gold-headed cane. As we did not have money enough to buy a gold-headed cane, we had previously, with the assistance of his wife, stolen one of his own canes, which we now presented to him.

After the presents were all distributed, the guests were served with punch-less punch. This lack of "punch" in the punch was owing to two causes, Conscientious Scruples and Financial Distress; principally the latter.

In a moment of heretofore undetected brilliancy, I evolved a toast that night which even my wife admitted was good:

"Here is to those that wish we were there, and we wish were here."

Them was the happy days.

Fortune Begins to Smile

The next few Christmases contained nothing of particular interest to any one but ourselves. As the years

(*Continued on page 37.*)

THE ORPHEUM CHRISTMAS DINNER IN PORTLAND, ORE., 1912.

Left to Right—Back of table: Martha Harvey, Ernie Harvey, Mr. Hopkins, Miss Axtell, Ella Harvey, Blanche Dayne, Will Cressy, Frank Otto, Miss Merrill, Marion Standish, Mr. Blanchard, Mr. Tuck.
Front of table: Percy Harvey, Mr. Warren, Josie Harvey, Jessie Standish, Alvin Harvey, Curus Beard, Mr. Nip.

GRACE LA RUE

REPEATING HER

European Successes

IN

THE KEITH THEATRES

Direction ALF. T. WILTON

LADDIE CLIFF

Season's Greetings

Best Wishes

From

TRIXIE FRIGANZA

CLAUDE and FANNY USHER

and SPARE RIBS

Second Successful Season in

"THE STRAIGHT PATH"

Direction TOM FITZPATRICK

Maud **Ernest**

LAMBERT and BALL

Best Wishes for the Holidays

GETTING A PLAYLET PRODUCED

By EDGAR ALLAN WOOLF

MR. EDGAR ALLAN WOOLF.

THE card-boy hangs up the sign, "Miss ——— and Co." and the audience sits back in a mood as deeply critical toward the playlet to be presented as is a Broadway first-night audience. There was a time when the vaudeville sketch was molded along lines that presented less difficulties and required less technique of the playwright than does the one-act play of to-day. The curtain generally rose on a chambermaid in above-the-ankle skirts dusting the furniture as she told in monologue form that her master and mistress were very unhappy and therefore her mistress had sent for a new butler or coachman or French teacher. How the new butler, coachman or French teacher might make her happier was not disclosed. Then came a knock on the door, followed by the elucidating remark of the maid, "Ah, this must be he now." A strange man thereupon entered, who was not permitted to say who he was till the piece was over or there would have been no piece. The maid for no reason mistook him for the butler, coachman or French teacher, as the case may have been, and the complications ensuing were made hilarious by the entrance of the husband, who, of course, brought about a "comedy chase" scene, without which no "comedietta" was complete. Then all characters met—hasty explanations—and "comedy curtain."

To-day all these things are tabooed. A vaudeville audience resents having the "protasis" or introductory conditions of a playlet told to them in monologue form as keenly as does the legitimate audience. Then, too, the actor may not explain his actions by "asides." And "mistaken identity" is a thing of the past. Every trivial action must be thoroughly motivated and the finish of the playlet, instead of occurring upon the "catastasis" or general windup of the action, must develop the most striking feature of the playlet, so that the curtain may come down on a surprise or at least an event toward which the entire action has been progressing.

But the most important element that has developed in the playlet of to-day is the problem, or theme. A little comedy that provokes laughter yet means nothing is apt to be peddled about from week to week on the "small time" and never secure bookings in the better houses controlled by the United Booking Office. Thousands of actors stand on Broadway daily, depreciating the mental qualities of the men appointed to secure playlets for the "big time" houses, simply because their vehicles are "riots" of laughter and yet are not booked. In nearly all cases the reason is to be found in the fact that the little plays are devoid of a definite theme or idea. Men like Mr. Edward V. Darling, who is the general booking manager of the Keith New York houses, are only too eager to secure playlets for their theaters that are constructed to develop a problem, either humorous or dramatic.

I receive so many letters weekly from writers of one-act plays asking me how they can get their playlets produced, I wish I could give some general information that would be of benefit to them. But every playlet requires a different manner of procedure. For instance, there is the piece which calls for a generally good cast but has no star part. Such a little play should be sent to some producer of playlets. Mr. Joseph Hart and Mr. Arthur Hopkins have done much for the one-act play in producing new pieces by new authors with good all-around casts. Then there is the comedietta with a star role for a woman. As the list of vaudeville comediennes is a long one, no writer should have trouble in having one-act comedies read. The desire for the one-act comedy is so great that even an unknown writer can secure an advance royalty as great as is paid to the author of a three-act play if he has written a playlet which seems to possess novelty of story and cleverness of dialogue. The dramatic playlet is somewhat more difficult to place, as many actors and producers are under the impression it is difficult to secure bookings for a purely dramatic offering. However, actresses like Madame Kalich, Valerie Bergere, Blanche Walsh and Virginia Harned are constantly on the lookout for new playlets with a gripping story. Although she receives dozens weekly, Miss Bergere reads each one carefully and writes a detailed expression of her opinion to the author of every playlet submitted to her. And Robert T. Haines, Frank Keenan, William H. Thompson among others are always searching for good dramatic pieces with strong roles for themselves.

Mr. E. F. Albee, who has been a great factor in developing the theaters bearing the name of Keith to the high position they maintain to-day in American theatricals, does everything he can to raise the standard of the one-act play. He has installed a department for the reading of manuscripts. He even attempted to develop a producing department, but it was abandoned temporarily because of the lack of promising material. He visits each New York theater weekly and carefully studies the playlets. And he encourages the unknown playwright as well as the Barries and Pineros.

WHAT VAUDEVILLE DEMANDS OF THE SKETCH

Tom Barry Discusses Vaudeville Appeal and the "Heart Wallop"

TOM BARRY believes that vaudeville demands certain qualities of a one-act drama. The legitimate stage requires one thing, he contends, and the variety theater, quite another. For instance, vaudeville doesn't want tragedy—at least that is his belief.

Mr. Barry is an actor. He still plays occasionally. Indeed, Mr. Barry believes that the footlights offer the one solid foundation for playwriting. In other words, there are certain sure ways of reaching theatergoers—of touching and swaying their feelings—and you must know them before you can succeed.

Barry first came into prominence four seasons ago when his play, "The Upstart," was produced. "It received some good notices in Chicago and came into New York," he commented. "The reception wasn't what you could call kindly and it departed."

"My stage experience has been invaluable. It has given me a perspective on lines and situations I could never gain otherwise. Take a line in 'Brother Fans,' my sketch for Tom Lewis. An absconder has attended the baseball game in London between the Giants and White Sox and is confronted by a reporter who recognises him. 'Why did you come,' he is asked as he faces arrest and prison. 'Because I wanted to see a baseball game once more,' was the first response I wrote.

"The audience laughed. I couldn't quite understand why. It was a dramatic situation and the line did seem to have a human note. But the laugh came at each performance.

"So I tricked them out of it—beat the audience to the laugh. I switched the line to 'I suppose you think me funny, but I came all the way to see a ball game once more.' That held the audience—and the situation.

"I wouldn't have known how to build or reconstruct a situation without my stage experience. That gave a fine understanding of plays and audiences.

"Of course, some of my experience has been discouraging. The way 'The Upstart' failed did hurt. But little things—little encouragements—made me keep going. Once George Jean Nathan named one of my sketches 'Nick Carter,' as a part of what he termed an ideal dramatic bill of one-act dramas. The rest of the programme was of foreign origin. Those little things kept me looking ahead. I wrote 'The Cop' for Francis McGinn, 'Twenty Odd Years' for Harry Beresford, and 'Brother Fans' for Tom Lewis."

Then Mr. Barry defined the vaudeville one-act drama. "A sketch is a dramatic episode that starts with a well-defined proposition and—when the curtain falls—has successfully cleaned up every point of the story. A sketch can only be an episode because of the time limit.

"To be successful in the varieties a playlet must have 'vaudeville appeal.' I don't know just how to define that more elaborately or clearly. Yet a sketch that may be a success at the Princess might, and would likely be, a failure at the Palace.

"In the first place, vaudeville demands an atmosphere of optimism. Tragedies have been played in the two-a-day. Madame Bertha Kalich, Frank Keenan and other stars have tried them. But, regardless of the acting, I believe it has been pretty thoroughly proven that a tragic sketch 'slows up' a vaudeville bill. Other acts cannot follow it. The effect of a well-balanced bill—which is, after all, nothing but a smooth running programme—is lost.

"Then the sketch must be played by some one with vaudeville personality. That again is hard to define. Yet there are not many players who possess it to any marked degree. Douglas Fairbanks, for instance, is one example of a legitimate star who has vaudeville personality.

"On the other hand, successful variety players with personality invariably succeed when they invade the legitimate. They reach their audiences. Perhaps the term vaudeville personality may be summed up as the art of reaching home quickly. The sheer buoyancy of Mr. Fairbanks is but one method of striking home. It can be achieved in many other ways—by force, by delicacy, by homely simplicity.

"A successful playlet must have the 'heart wallop.' It must stir the sympathies legitimately and sincerely. The danger point in every sketch comes about two-thirds of the way through. That moment makes or breaks a playlet.

"Now take the story of 'A Regular Business Man,' John Stokes's playlet, which comes pretty near being an ideal comedy. The irresponsible young lawyer has been suddenly persuaded by his sweetheart-stenographer to make something of himself. That interests an audience, but the heart wallop comes when the old woman—about to be cheated out of her property—returns his lost wallet. She becomes his first client, he forces an immediate settlement and thereby proves his ability."

There is an interesting untold story about "A Regular Business Man." Mr. Barry, by the way, is not

(*Continued on page 24*)

MR. TOM BARRY. White, N. Y.

VAUDEVILLE'S DAINTY PAIR

Wellington CROSS AND Lois JOSEPHINE

In a Diverting Interlude

ORPHEUM TIME

Direction MAX HART

902 Palace Theatre Building, New York

Christmas Greetings

DAINTY MARIE

The Venus of The Flying Rings

Direction Pat. Casey

RALPH RIGGS

AND

KATHERINE WITCHIE

in Vaudeville

Direction Edward S. Keller

COMPLIMENTS OF THE SEASON

EVELYN NESBIT

AND

JACK CLIFFORD

IN VAUDEVILLE

Direction H. B. MARINELLI

NOTABLE LEGITIMATE STARS IN VAUDEVILLE

Moffett, Chicago.

Kitty Gordon.

Ethel Barrymore.

White, N. Y.

Arnold Daly.

White, N. Y.

Bertha Kalich.

Blanche Ring.

THE WEEK IN REVIEW

(*Continued from page 17.*)

Josephine Davis in Songs

At the Victoria, Josephine Davis made her first appearance since her return from Australia. She works largely in the spotlight—doing one Yiddish number—with a pianist in the shadows.

Miss Davis now seems pretty devoid of personality and possessing little variety of method. She is just another singer of songs.

Lillian Shaw came back to New York vaudeville, making her return also at the Victoria.

Miss Shaw is still doing character songs, with costume make-up. The speed in this sort of work is pretty keen nowadays and Miss Shaw is—monotonous.

Probably the best number is her old Italian song, "I Gotta Da Rock." Then she relates vocally of the waitress in a Kosher restaurant, does another character melody of a slatternly mother, in which she pushes a baby carriage about the stage, and finally contributes a colorless song of the dance crase. We particularly dislike the baby song—since we have yet to understand why motherhood can be considered funny. But all her numbers are too long drawn out.

Cross and Josephine Again

Wellington Cross and Lois Josephine went back to the old burlesque melodrama of the lady who is tied to the railroad track. It amused us a bit, despite our realization that vaudeville has passed this sort of travesty comedy.

Be that as it may be, we liked Mr. Cross and Miss Josephine best of all the Victoria entertainers.

We saw a lot of diving ladies last week—especially at the Victoria. There the Six Water Lillies disported in a tank and abbreviated Ostend-like bathing suits. The attire was of the lighter shades of the rainbow and equally elusive.

Hall's Studio, N. Y.

MR. M. S. BENTHAM.

The Well-Known Vaudeville Representative Who Directs the Destinies of Many Distinguished Stars in the Two-a-Day.

PRINCESS PLAYLETS IN VAUDEVILLE; GOSSIP OF THE TWO-A-DAY

Cecilia Wright Ill—Fannie Ward in Woolf Playlet—Mrs. Alsop's Debut

M. S. Bentham has completed arrangements with F. Ray Comstock and Morris Gest to direct the two-a-day tours of all Princess Theater playlets available for vaudeville.

Negotiations are now under way to present George Ade's smart and brisk little comedy, "Nettie," in the varieties at the conclusion of its Princess run. Other comedy and dramatic offerings from the Princess are early variety possibilities.

Miss Cecilia Wright, "the Adopted Daughter of the American Navy," is convalescing in Washington. Miss Wright was taken ill on the Friday night of her Washington engagement and, upon her physician's orders, cancelled her bookings up to the new year. She has been resting as the guest of Washington friends, and her condition is reported to be much improved.

When Annette Kellermann leaves the varieties, following her season of four weeks, for her musical production, her vaudeville equipment will be used as a background for an elaborate aquatic act in which eight girls will be featured.

The offering will shortly go into rehearsal, and will include singing, dancing, and diving. Rose and Curtis will direct the tour.

Fannie Ward, late star of "Madame President," is to make a vaudeville tour. Miss Ward has arranged with Edgar Allan Woolf to furnish her with a comedy sketch.

Wilton Lackaye opened last week at the Hudson, Union Hill, in his new playlet, "The Bomb." Mr. Lackaye plays an Italian laborer in the sketch and is supported by William T. Morgan, Mario Majeroni, and Harry MacDonald.

Mrs. E. B. Alsop invaded the varieties at the Victoria on Monday, billed by the irrepressible Loney Haskell as "The Billionaire's Bride." As Flo Hill, of Atlanta, Ga., she first came into the limelight when she married the eighty-year-old E. B. Alsop, of Washington. After the honeymoon the couple separated.

Mrs. Alsop is assisted in modern dances by Allen Fagen and Austin Clark, and appears under the direction of Alf. T. Wilton.

Following his appearance in the new Winter Garden production with Yanesi Dolly, Harry Fox plans to return to vaudeville in an elaborate act in which he will appear with both the Dolly Sisters.

Harold Vosburgh, late of the Belasco forces, has signed to support Miss Marion Murray in her playlet, "The Modern Prima Donna," by Edgar Allan Woolf.

Kitty Bevan has succeeded Lorraine Huling in "La Petite Revuette," with Toby Claude. Miss Huling made an unusual hit during her brief appearance with Miss Claude.

Joseph Santley, who has recently been touring in "When Dreams Come True," opens on the Orpheum time late in January.

Arthur McWatters and Grace Tyson are considering a musical comedy offer, and may leave vaudeville.

Mrs. Bud Fisher (Pauline Weid) returned to the stage at the Victoria this week. Since her marriage to the comic artist, Mrs. Fisher has not been seen behind the footlights.

Lillian Shaw has been routed by Edward S. Keller. This week she is appearing in Pittsburgh, with Milwaukee and the Chicago Palace to follow.

Annette Kellermann will play the third week of her four-week vaudeville season at the Alhambra next week. Harry Carroll will be on the same bill.

Conroy and Le Maire are leaving vaudeville shortly to appear in the Klaw and Edlanger revue. Paul Morton and Naomi Glass will be in the same cast.

Blossom Seeley has deserted vaudeville for the coming Winter Garden production.

Frank Keenan returned to vaudeville at the Palace Theater on Monday, offering Willard Mack's playlet, "Vindication."

Junie McCree is writing a new skit, "Winning Widow Woods," for Ida Emerson and Harry Hills.

Tommy Grey is furnishing a new specialty for Ellis and Lee.

Ching Ling Foo and his family are to return to China.

Miss Ethel Barrymore will appear at the Palace Theater as the headliner for Christmas week, opening on Dec. 21. Another early Palace "starliner" will be Mrs. Leslie Carter in a condensed version of "Zaza." She will be seen at the Colonial during the week of Dec. 28, with other Greater New York houses to follow.

Schooler and Dickinson left the Palace bill on Thursday, being succeeded by "The Girl from Milwaukee."

Jack Wilson was prevented from appearing at the Colonial last week, owing to a severe cold. Dooley and Sales came up from the Victoria to fill the vacancy.

Edith Lyle returns to Claude Gillingwater's support in "Wives of the Rich" on Monday, joining the playlet at Kansas City for the remainder of the Orpheum tour.

Rose Coghlan plays the Hudson Theater next week in her new playlet by Edgar Allan Woolf.

Henry E. Dixey is returning to vaudeville after his brief engagement as Malvolio with Phyllis Neilson-Terry in "Twelfth Night."

Amelia Summerville will shortly be seen in the varieties in a new playlet. Miss Summerville's tour will be directed by Messrs. Rose and Curtis.

The efficient way the Colonial Theater is being managed by W. H. Wood deserves a word of unusual comment.

Mr. Wood is issuing post card announcements of his bill each week. By the way, as an example of the atmosphere of courtesy which prevails at the Colonial, we went to note that Mr. Wood sent a little note to each vaudeville editor last week. He announced that the house was sold out on Monday evening to the Ladies' Auxiliary of the Hebrew Sheltering Guardian Society Orphan Asylum, but that the pass would be "gladly exchanged for two excellent seats" at any other performance.

The Palace Theater, it is announced, is negotiating with the Grand Guignol company of Paris to come to New York and present a thriller each week as a part of the Palace programme. The Parisian players would bring their scenery and the entire equipment necessary for the presentation of their tabloid dramas. The war, it is said, has not seriously crippled the organization, and all its stars would appear on the Palace stage.

Stoker and Bierbauer have booked Barsban and Grohs for an Orpheum tour. They opened on Sunday at New Orleans.

Elsie Janis, now on the Pacific Coast posing for the motion picture camera, will play a single week in vaudeville shortly at the Los Angeles Orpheum.

On New Year's Eve there will be two performances in the Keith theaters. The first will run from 7.30 to 10 o'clock and the second from 10.15 to 12.45 o'clock.

An official statement has been issued by Mr. E. F. Albee, general manager of the United Booking Offices, regarding club engagements. The statement in part reads: "Artists holding contracts booked through the United Booking Offices are prohibited from playing any club in New York or elsewhere, unless booked through our club department, or permission is given in writing for them to appear elsewhere. A violation of this means the cancellation of contracts. This has been brought about by Conroy and Lemaire, who, having a long route in the United theaters, accepted an engagement to appear at a club booked by Loew. Conroy and Lemaire were notified that if they played the club their time would be cancelled. They decided to retain their time in the United and not play the club."

WHAT VAUDEVILLE DEMANDS OF THE SKETCH

(*Continued from page 22.*)

our authority for the little tale. When Mr. Fairbanks was giving the final rehearsals of the sketch in Atlantic City some seasons ago, three well-known playwrights were seated out in the darkened theater. They were George M. Cohan, Winchell Smith and Paul Armstrong. Cohan, it is related, contributed six or seven of the best lines in the comedy, Smith made some suggestions and Armstrong furnished the last line.

"Then there's 'The Village Lawyer,' by Will Cressy," continued Mr. Barry. "Cressy is an admirable writer of sketches. His dialogue is brilliant—from a variety viewpoint. Indeed, he has the vaudeville personality. Willard Mack, who wrote 'Kick In,' is another example.

"'The Village Lawyer' has but two characters. One is a penniless old lawyer who has been saving for years to buy a clarionet. He is shy just twenty dollars. A woman comes in quest of a divorce. He asks twenty dollars as his advance fee and listens to her story. Then he persuades her to go back home and hands the money back. There is a splendid climax. The old lawyer stands in the doorway of his shabby office looking out into the night. 'Well,' he sighs, 'maybe I couldn't play the darn thing anyway!'

"In the writing of plays you may find fortune at any turn of the road," concluded Mr. Barry, "but not in the field of vaudeville—yet. I believe Porter Emerson Brown aptly expressed the uncertainties of playlet writing as a vocation when he said, 'It is just as hard to write a good sketch as a good play, but the reward doesn't begin to be equal.'"

BLANCHE RING

Wishes all a Merry Christmas and a Happy New Year

Now Playing Vaudeville in "Oh, Papa"

GREETINGS

After Creating and Producing, in the English Music Halls, the ***first*** successful touring Revue entitled

Le Petit Cabaret

At the Palace Theatre, London, and playing 92 weeks

MISS TOBY CLAUDE

and

WILLIAM SMYTHE

(The Melody Man)

Opened the **Novelty** of the Season—November 23, 1914 entitled

La Petite Revuette

BY WILLIAM SMYTHE

at B. F. Keith's Colonial Theatre, New York City and immediately booked for the

B. F. Keith and Orpheum Circuits

Communications

M. S. BENTHAM

Palace Theatre Building **New York**

HOPE VERNON

In Vaudeville

Direction FRANK EVANS, Inc.

Season's Greetings to All

THE FARBER GIRLS

(Misses CONSTANCE and IRENE)

Best Yuletide Wishes

Direction PAT. CASEY

ADELE RITCHIE

Christmas and New Year's Greetings

THE MAGLEYS

The Season's Sensation in Modern Dances

Direction M. S. BENTHAM

HARRY BERESFORD

IN

Tom Barry's Playlet

"TWENTY ODD YEARS"

"The Sweetest Act in Vaudeville"

Classic *Chaste*

The World's Greatest and Most Artistic Living Picture and Statuary Act

UNDER DIRECTION OF

Mme. Henriette De Serris

"It is the most noteworthy posing act—in bigness of results—in vaudeville. The poses are artistic and imaginative, while several of the effects are decidedly unusual."
—*Dramatic Mirror.*

DIRECTION FRANK EVANS, Inc.

Artistic *Beautiful*

MRS. CARTER IN TABLOID "ZAZA"; STARS LOOKING FOR PLAYLETS

Eva Tanguay's Throat Trouble—Evelyn Nesbit's Drawing Power in the Varieties

BY WALTER J. KINGSLEY.

WALTER J. KINGSLEY,
General Press Representative of the United Booking Offices.

TO what extent does a "manager" of vaudeville stars manage? We know not ourselves, though we have had the advantage of meeting many of these easy-living gentlemen.

Percy Hammond has the right idea when he maintains in the Chicago *Tribune* that the old-style critic who told the truth about the stage did the theater more good and was a stronger stimulus to business than the good-natured young men who overflow with the milk of human kindness. Perhaps the most tiresome folk in the world are those who are reputed to "never have a bad word for anyone," and close to them in point of inutility are the critics who speak well of everything. Panning is the best tonic known for many personalities, and if the stage is to have no corrective it will swell up and burst with its own delusions of grandeur. This year everything that is produced on Broadway is praised and the public believes that nothing is good. Can you beat it?

Mrs. Leslie Carter has packed pep and pepper into her one-act version of "Zaza," which will be seen at the Colonial Theater the week after Christmas. She is preparing for vaudeville with the attention to detail that Sir Henry used to give one of his Lyceum productions. Personally, we expect that Mrs. Carter will be the sensation of the year in the two-a-day.

Will some genius come forward with a worthy sketch for Nazimova? Also, will some one write a smart, modern vehicle for Ethel Barrymore that will fit her as snugly as her tailored suit? She is always charming, but she should have stronger playlets.

Emma Carus has proven herself one of the sterling standard vaudeville stars. Assisted by clever Carl Randall, she has stopped shows with a consistency that makes her batting average close to 1,000. Emma Carus is an artiste who is also a first-rate performer, if you know what that means.

Times are soon going to be better in vaudeville. Last to feel the hard times, variety is the first to recover.

A seasonable prayer for performers is that Heaven may send them a good press agent.

It looks like a closed season for Christmas presents, which are as scarce as seals after the Japs have visited a rookery.

Miss Tanguay is having much trouble with her throat. After opening at the Orpheum and selling out at every performance, she began to feel the strain and canceled the following week at the Colonial. Miss Tanguay's popularity is at its zenith, and it is earnestly hoped that she speedily regains health and strength.

Evelyn Nesbit goes merrily on her way drawing down a fortune a week for herself and drawing a fortune to the box-office of every theater in which she is booked. Evelyn's reward is golden. Before very long she will have the means to retire and live in comfort. Her purpose is to buy a large annuity for the term of her natural life and say to the world: "I should worry."

When Ellen Terry appears at the Palace she will play but one show a day, as she does not feel strong enough for two performances.

An analysis of the books of the Keith theaters shows that never less than 65 per cent. of the gross receipts are paid out to artists for salaries. Sometimes the percentage rises to 85 per cent.

The dainty Farber Girls are steadily improving their position on bills. They were a positive delight at the Palace. Some day a producer will exploit them in musical comedy and have the find of the year.

Blanche Ring is delighting Palace audiences this week. If you think you are tired of hearing "It's a Long Way to Tipperary," let Miss Ring sing it for you. You will feel almost like going to the front.

Journal, N. Y.

MAURICE H. ROSE AND JACK CURTIS.
Enterprising Vaudeville Representatives Who Direct the Tours of Adeline Genee, Annette Kellermann and Other Headliners.

Season's Greetings to all Our Friends

HARRY FOX and YANSCI DOLLY

(Mr. and Mrs. HARRY FOX)

HARRY CARROLL

In Vaudeville

Direction
MAX HART

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LUCILLE
and
COCKIE

Cockie, the Human Bird

Duplicated European Success at the Palace Theatre, New York

LUCILLE and COCKIE wish a Merry Christmas and Happy New Year to all

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABOU, Hamid, Arabs: Orph., Birmingham, 21-26; Victoria, Charleston, 28-30; Bijou, Savannah, 31-Jan. 2.
"ACT Beautiful": Orph., Des Moines, 20-23.
ADAIR and Adair: Poli's, Scranton, 21-26; Orph., Sioux City, 28-30.
ADELAIDE and Hughes: Keith's, Prov., Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Jan. 2.
ADLER and Arline: Keith's, Boston.
"AERIAL Buds": Bushwick, B'klyn.
AHEARN, Charles, Troupe: Orph., Omaha; Orph., St. Paul, 21-26.
ALCO Trio: Orph., Des Moines, 20-25.
ALEXANDER and Co.: Orph., Omaha.
ALEXANDER and Scott: Orph., Sioux City, 20-25.
ALEXANDER Brothers: Orph., Seattle; Orph., Portland, 20-25.
ALEXANDER Kids: Keith's, Prov.
ALICE'S Lady Pets: Colonial, N.Y.C.; Alhambra, N.Y.C., 21-26.
ALLEN, Minnie: Orph., 'Frisco; Orph., Oakland, 20-25.
ALLMAN, Jack, Co.: Poli's, Scranton.
ALPINE Troupe: Bushwick, B'klyn; Keith's, Phila., 21-26.
ALSOP, Mrs. A. E., Co.: Victoria, N.Y.C., 20-26.
ALTHOFF Sisters: Keith's, Prov., 21-26.
AMERICAN Dancers, Six: Orph., Des Moines; Orph., Sioux City, 20-25.
AMETA: Victoria, N.Y.C.
ANNAPOLIS Boys, Five: Keith's, Prov., 28-Jan. 2.
ANTHONY and Mack: Bushwick, B'klyn, 21-26.
ARABS, Bennmor, Three: Colonial, N.Y.C.; Royal, N.Y.C., 21-26.
ARDATH, Fred J., Co.: Prospect, B'klyn; Keith's, Boston, 21-26.
ARNAUT Brothers: Columbia, Grand Rapids; Temple, Detroit, 21-26; Temple, Rochester 28-Jan. 2.
ASAHI Troupe: Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
ASHLEY and Canfield: Orph., Kansas City, 20-26.
ASTAIRES, The: Keith's, Wash., 28-Jan. 2.
"AURORA of Light": Columbia, Grand Rapids, 21-26.
AUSTRALIAN Woodchoppers: Keith's, Toledo.
AVON Comedy Four: Orph., Seattle; Orph., Portland, 20-26.
BAGONGHI Riding Act: Shea's, Toronto; Temple, Detroit, 21-26; Temple, Rochester, 28-Jan. 2.
BAKER, Belle: Maj., Chgo., 20-25.
BAKER, Ward: Temple, Rochester; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26; Orph., Birmingham, 28-Jan. 2.
BALL, Foster and West: Maryland, Balto., 21-26; Poli's, Scranton, 28-Jan. 2.
BANKOFF and Girlie: Orph., Kansas City, 20-26.
BAPTISTE and Franconi: Orph., New Orleans, 20-26.
BARBAN and Groha: Poli's, Hartford, 28-Jan. 2.
BARNARD and Anger: Keith's, Wash.
BARNES, Stuart: Keith's, Cinti.; Keith's, Indianapolis, 21-26; Keith's, Louisville, 28-Jan. 2.
BARRAT, Arthur, Co.: Shubert's, Utica, N. Y., 28-Jan. 2.
BARRY and Wolford: Orph., 'Frisco; Orph., Oakland, 20-26.
BARRY, Lydia: Maryland, Balto., 21-26.
BARRY, Mr. and Mrs. J.: Orph., Seattle, 20-26.
BARRYMORE, Ethel: Keith's, Boston.
BARTO and Clark: Royal, N.Y.C., 21-26.
BATES, Lew, Co.: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
"BEAUTIES, The": Keith's, Cinti., 21-26; Orph., St. Paul, 28-Jan. 2.
BELL Family: Orph., Seattle; Orph., Portland, 20-26.
BENDIX Players: Orph., Salt Lake City; Orph., Denver, 20-26.
BENTON, Fremont, Co.: Orph., Oakland; Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
BERESFORD, Harry, Co.: Keith's, Indianapolis; Keith's, Louisville, 21-26; Colonial, Erie, Pa., 28-Jan. 2.
BERGEN, Alfred: Orph., 'Frisco; Orph., Oakland, 20-26.
BERGER, Edgar: Keith's, Indianapolis.
BERGERE, Valerie, Co.: Hudson, Union Hill, N. J.; Victoria, N.Y.C., 21-26; Keith's, Wash., 28-Jan. 2.
BERLIN Madcaps, Six: Columbia, Grand Rapids, 24-Jan. 2.
BERNIVICI Brothers: Hudson, Union Hill, N. J., 28-Jan. 2.
BERRENS, The: Orph., Jacksonville; Orph., Tampa, 21-26; Bijou, Savannah, 28-30; Victoria, Charleston, 31-Jan. 2.
BERTISH: Orph., Omaha, 20-25.
BETTY and Jumbo: Keith's, Prov., 28-Jan. 2.
BICKEL and Watson: Royal, N.Y.C., 21-26; Prospect, B'klyn, 28-Jan. 2.
BIG City Four: Maj., Springfield, Ill., 13-16; Wilson, Chgo., 21-23; Keith's, Chgo., 24-27; Orph., Racine, Wis., 28-30.
BILLY, Little: Colonial, N.Y.C., 21-26.
BINNS and Burt: Maj., Chgo., 20-25.
BLAIR, Eugenie, and Albert Phillips: Orph., Cinti., Dec. 27-Jan. 2.
BOHANNY Troupe: Alhambra, N.Y.C.; Keith's, Boston, 21-26.
BOLAND and Hole: Orph., Omaha, 20-25.
BOWERS, Fred V., Co.: Orph., Seattle, 20-26.
BRADLEY and Norris: Colonial, N.Y.C.
BRADS, The: Keith's, Louisville, 28-Jan. 2.
BRENNE, Harry: Temple, Detroit; Temple, Rochester, 21-26; Maryland, Balto., 28-Jan. 2.
BRICE, Fannie: Prospect, B'klyn; Keith's, Wash., 28-Jan. 2.
"BRIDE Shop": Shubert's, Utica, 21-26.
BROOKS, Alan, Co.: Shea's, Buffalo; Shea's, Toronto, 21-26; Poli's, Hartford, 28-Jan. 2.
BROOKS and Bowen: Poli's, Scranton; Poli's, New Haven, 21-23; Palace, Springfield, 24-26; Poli's, Hartford, 28-Jan. 2.
BROWN and Rochelle: Orph., Oakland, 20-26.
BROWN, George N., Co.: Shea's, Buffalo, 28-Jan. 2.
BRUCH, Fritz and Lucy: Alhambra, N.Y.C.; Colonial, N.Y.C., 21-26; Keith's, Lowell, Mass., 28-Jan. 2.
BRUCE, Duffet, Co.: Grand, Pittsburgh; Keith's, Cinti., 21-26.

FANNIE BRICE

In Vaudeville

Direction MAX HART

HAL FORDE

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NEW SCENERY ***NEW MUSIC***
NEW COSTUMES ***NEW ACT***

BRUNNELL Sisters, Co.: Keith's, Phila., 21-26; Maryland, Balto., 28-Jan. 2.
BURNHAM and Erwin: Orph., Los Angeles.
BURNS, Kilmer and Grady: Temple, Rochester; Orph., B'klyn, 21-26.
BURR and Hope: Orph., Birmingham; Forsythe, Atlanta, 21-26.
BURT, Harriet: Keith's, Louisville, 21-26; Temple, Detroit, 28-Jan. 2.
CAMERON and Bonnie Gaylord: Keith's, Prov., 21-26.
CAMERON Sisters: Maryland, Balto., 21-26; Grand, Syracuse, 28-Jan. 2.
CAMPBELL Misses: Orph., London; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Jan. 2.
CANSINOS, The: Royal, N.Y.C.; Orph., B'klyn, 21-26; Colonial, N.Y.C., 28-Jan. 2.
CANTOR and Lee: Orph., New Orleans, 20-26.
CANTWELL and Walker: Orph., Portland, Ore.
CARBERY Brothers: Bushwick, B'klyn.
CARDO and Noll: Grand, Pittsburg, 21-26.
CARILLO, Leo: Maj., Milwaukee, 20-26.
CARLOS Brothers: Orph., St. Paul, 20-26.
CARON and Herbert: Hudson, Union Hill, N. J., 21-26.
CARRERA, Lizzie, Co.: Forsythe, Atlanta.
CARTER, Mrs. Leslie: Colonial, N.Y.C., 28-Jan. 2.
CARTMELL and Harris: Orph., Oakland; Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
CARUS, Emma and Randall: Royal, N.Y.C., 21-26; Bushwick, B'klyn, 28-Jan. 2.
CAVANO Duo: Orph., Harrisburg, Pa., 28-Jan. 2.
CHANDLER, Anna: Orph., Winnipeg.
CHEEBERT'S Manchurians: Keith's, Boston; Keith's, Prov., 21-26; Orph., B'klyn, 28-Jan. 2.
CHING Ling Foo: Palace, Chgo., 20-26.
CHINKO: Orph., Portland, Ore.
CHIP and Marble: Keith's, Columbus; Keith's, Phila., 21-26; Royal, N.Y.C., 28-Jan. 2.
CHRETIENNE and Louisette: Palace, N.Y.C.; Orph., B'klyn, 21-26; Bushwick, B'klyn, 28-Jan. 2.
CLARK, Bert, and Mabel Hamilton: Colonial, N.Y.C.; Bushwick, B'klyn, 21-26; Alhambra, N.Y.C., 28-Jan. 2.
CLARK and Verdi: Palace, N.Y.C.; Keith's, Wash., 21-26; Orph., B'klyn, 28-Jan. 2.
CLAUDE, Toby, Co.: Bushwick, B'klyn; Keith's, Prov., 28-Jan. 2.
CLAUDIUS and Scarlet: Orph., Montreal, 21-26.
CLAYTON, Bessie, Co.; Temple, Rochester, 28-Jan. 2.
CLIFF, Laddie: Victoria, N.Y.C., 28-Jan. 2.
CLINE, Maggie: Orph., B'klyn.
CLINTONS, Novelty: Forsythe, Atlanta; Poli's, Scranton, 28-Jan. 2.
COAKLEY, Hanvey and Dunleavy: Keith's, Louisville, 21-26.
COGHLAN, Gertrude, Co.: Orph., Lincoln, 20-26.
COLE and Denahy: Orph., Winnipeg, 21-26.
COLONIAL Belles, Seven: Orph., Kansas City; Orph., Omaha, 20-26.
"COLONIAL Days": Keith's, Phila., 21-26; Lyric, Richmond, 28-30; Colonial, Norfolk, 31-Jan. 2.
COMPORT and King: Keith's, Prov., 21-26; Maryland, Balto., 28-Jan. 2.
CONNELLI, Regina, Co.: Poli's, New Haven; Keith's, Wash., 21-26.
CONNELLY, Jane, Co.: Keith's, Indianapolis, 28-Jan. 2.
CONNELLY and Weinrich: Shea's, Buffalo; Shea's, Toronto, 21-26; Orph., Montreal, 28-Jan. 2.
CONROY and Lemaire: Royal, N.Y.C.; Victoria, N.Y.C., 21-26; Keith's, Prov., 28-Jan. 2.
CONROY and Mack: Lyric, Richmond; Grand, Syracuse, 28-Jan. 2.
CONSUL and Betty: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
COOK, Joe: Penn, Phila.; Keith's, Prov., 28-Jan. 2.
COOPER and Smith: Orph., B'klyn.
COOPER, Harry, Co.: Keith's, Louisville.
COOPER, Joe and Law: Orph., Kansas City; Orph., Omaha, 20-26.
CORADINI'S Animals: Orph., Birmingham, 28-Jan. 2.
CORBETT, Sheppard and Donovan: Orph., Los Angeles, 20-26.
CORELLI and Gillette: Keith's, Louisville; Maryland, Balto., 21-26.
COSTA Troupe: Orph., Seattle, 20-26.
COURTNEY Sisters: Prospect, B'klyn; Bushwick, B'klyn, 21-26.
COWBOY Minstrels: Maj., Chgo., 20-26.
CRAIG and Williamson: Orph., Jacksonville; Orph., Tampa, 21-26.
CRANE, Mr. and Mrs. Douglas: Orph., Duluth, 20-26.
CREMY and Dayne: Orph., Omaha; Orph., Des Moines, 20-26; Orph., St. Paul, 27-Jan. 2.
CRONIN, Morris: Orph., Kansas City, 20-26.
CROSMAN, Henrietta: Orph., Memphis, 20-26.
CROSS, Wellington, and Lois Josephine: Orph., Kansas City, 20-26; Orph., Omaha, 27-30.
CUMMINGS and Gladdings: Keith's, Indianapolis, 21-26.
CUNNINGHAM and Marion: Orph., Rockford, Ill., 14-16; Maj., Waterloo, Ia., 17-19; Columbia, Davenport, 20-22; Maj., Fort Worth, Tex., 27-Jan. 2.
CURTIS, Julia: Colonial, N.Y.C.; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Jan. 2.
DARRELL, Emily, and Charley Conway: Orph., Montreal, 21-26.
DAVIS and Geller: Orph., Harrisburg, 21-26.
DAVIS, Josephine: Poli's, Hartford.
DE COE, Harry: Orph., Des Moines; Orph., Sioux City, 20-26.
DE HAVEN and Nice: Orph., Portland, Ore.
DE HAVEN, Mr. and Mrs.: Keith's, Louisville; Keith's, Columbus, 21-26; Keith's, Wash., 28-Jan. 2.
DE LA ROSE: Orph., Jacksonville; Orph., New Orleans, 20-26.
DE MAR, Grace: Hudson, Union Hill, N. J., 21-26; Victoria, N.Y.C., 28-Jan. 2.
DEMICHELLE Brothers: Poli's, Hartford.
DE PACE Opera Co.: Garrick, Wilmington, 21-26.
DERBIN'S Animals: Orph., Harrisburg, 21-26.
DE VOY Sisters, Co.: Orph., Harrisburg, 21-26.
DIAMOND and Brennan: Columbia, St. Louis, 20-26.
DIAMOND and Virginia: Keith's, Prov.; Grand, Syracuse, 21-26.
DIAZ'S Monks: Keith's, Prov., 21-26.
DICKINSON, Babe: Orph., Denver; Orph., Lincoln, 20-26.
DIKA, Julietta: Alhambra, N.Y.C.
DINEHART, Allen, Co.: Alhambra, N.Y.C.; Royal, N.Y.C., 21-26.
DIVINOFF, Ida: Orph., Omaha; Orph., Des Moines, 20-26.
DIXEY, Henry E.: Shea's, Toronto, 21-26; Keith's, Boston, 28-Jan. 2.
DOCKSTADER, Lew: Keith's, Boston, 28-Jan. 2.
DOLAN and Lenharr: Palace, Chgo., 20-26.
DONLIN and McHale: Columbia, St. Louis, 20-26.
DOOLEY, Ray, Trio: Keith's, Columbus; Keith's, Indianapolis, 21-26; Keith's, Louisville, 28-Jan. 2.
DOOLEY and Sayer: Bushwick, B'klyn; Keith's, Phila., 21-26; Keith's, Columbus, 28-Jan. 2.
DOOLEY and Sayles: Poli's, Hartford; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Jan. 2.
DORIA, Mlle.: Prospect, B'klyn.

JOSEPH E. HOWARD

AND

MABEL McCANE

Send Christmas Greetings

DORR, Marie: Grand, Pittsburgh; Columbia, Grand Rapids, 28-Jan. 2.
DOYLE and Dixon: Palace, N. Y.C.; Grand, Pittsburgh, 21-26; Alhambra, N.Y.C., 28-Jan. 2.
DREYER, Laura and Billy: Poli's, New Haven, 21-23; Palace, Springfield, 24-26.
DUFFETT, Bruce, Co.: Keith's, Toledo, 28-Jan. 2.
DUN and Stevens: Hudson, Union Hill.
DUNEDIN Duo: Colonial, Erie, 21-26.
DUPREE and Dupree: Royal, N.Y.C.; Alhambra, N.Y.C., 21-26.
DUPREZ, Fred: Orph., Spokane, Wash.; Orph., Seattle, 28-Jan. 2.
DURANTO: Orph., Jacksonville, 21-26.
DYER, Hubert, Co.: Orph., Los Angeles.
EDWARDS'S, Gus, New Song Revue: Grand, Syracuse; Orph., Montreal, 21-26; Temple, Detroit, 28-Jan. 2.
EL COTA: Keith's, Boston, 21-26.
ELINORE and Williams: Orph., Winnipeg, 20-26.
"ELOPING": Dominion, Ottawa; Keith's, Boston, 21-26.
EL RAY Sisters: Orph., Oakland; Orph., Sacramento, 20-21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
ENGLISH, Dainty: Orph., Oakland, 20-26.
ENTERTAINERS, Four: Keith's, Boston, 28-Jan. 2.
ERROLL, Bert: Prospect, B'klyn; Colonial, N.Y.C., 21-26; Orph., B'klyn, 28-Jan. 2.
EUGENE Trio: Orph., Salt Lake City; Orph., Denver, 20-26.
EVERETT'S Monkeys: Orph., Frisco.
FABER Girls: Poli's, Scranton, 21-26; Poli's, Hartford, 28-Jan. 2.
FAIRBANKS, Douglas, Co.: Orph., B'klyn; Poli's, Hartford, 21-26.
FARRELL, Taylor, Trio: Shea's, Toronto, 28-Jan. 2.
FELIX and Barry Girls: Keith's, Prov.; Victoria, N.Y.C., 21-26; Prospect, B'klyn, 28-Jan. 2.
FIELDS and Lewis: Bushwick, B'klyn.
FIELDS, W. C.: Orph., Montreal; Grand, Syracuse, 21-26; Temple, Detroit, 28-Jan. 2.
FINN and Finn: Maj., Chgo., 20-26.
FISHER and Green: Grand, Pittsburgh, 21-26; Shea's, Buffalo, 28-Jan. 2.
FITZGIBBON, Bert; Keith's, Phila.; Orph., B'klyn, 28-Jan. 2.
FITZGIBBON, Maria: Keith's, Boston, 21-26.
FITZPATRICK, Bert: Colonial, Erie, 21-26.
"FIXING the Furnace": Royal, N.Y.C., 28-Jan. 2.
FLANAGAN and Edwards: Prospect, B'klyn; Alhambra, N.Y.C., 21-26; Bushwick, B'klyn, 28-Jan. 2.
FOGARTY, Frank: Columbia, Grand Rapids; Maj., Chgo., 20-26; Keith's, Toledo, 28-Jan. 2.
FORD, Bertie: Orph., Oakland, 20-26.
FORD and Hewitt: Keith's, Cinti., 28-Jan. 2.
FORD, Max and Mabel: Keith's, Toledo, 28-Jan. 2.
FOSTER, Ed. and Minnie: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Jacksonville, 21-26; Orph., Tampa, 28-Jan. 2.
FOX and Dolly: Victoria, N.Y.C., 21-26.
FOY, Eddie, Co.: Keith's, Toledo; Temple, Detroit, 21-26; Grand, Pittsburgh, 28-Jan. 2.
FRANCIS and Florette: Orph., B'klyn.
FRANCIS and Rose: Colonial, Erie, 21-26.
FRANKLIN, Irene, and Bert Green: Alhambra, N.Y.C.; Orph., B'klyn, 21-26.
FRENCH and Ris: Orph., Winnipeg.
FREDDOTTE, The: Hudson, Union Hill.
FRIDKOWSKI Troupe: Alhambra, N.Y.C.
FRIGANZA, Trixie; Keith's, Indianapolis, 21-26; Shea's, Buffalo, 28-Jan. 2.
GALLAGHER and Carlin: Poli's, Hartford.
GALLOWAY, Louise, Co.: Maj., Milwaukee, 20-26.
GARDINER Trio: Temple, Rochester; Keith's, Toledo, 21-26; Shea's, Buffalo, 28-Jan. 2.
GARDNER, Jack: Victoria, N.Y.C.
GASCOIGNE, Cleo: Orph., Sioux City, 20-26.
GASCOIGNES, Royal: Victoria, N.Y.C.
GAUDSMITHS, The: Temple, Detroit; Temple, Rochester, 21-26; Keith's, Prov., 28-Jan. 2.
GAYLORD and Wiltsie: Orph., Jacksonville; Orph., Tampa, 21-26.
GEIGER, John: Orph., Portland, Ore.
GENARO and Bailey: Victoria, N.Y.C.
GEORGE, Edwin: Royal, N.Y.C.
GEORGE, Jack: Royal, N.Y.C.
GIBSON and Dyer, Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
GILLETTE, Lucy: Keith's, Boston, 21-26.
GILLINGWATER, Claude: Orph., Kansas City, 20-26.
GILMORE and Castle: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Jacksonville, 21-26; Orph., Tampa, 28-Jan. 2.
GIRL from Milwaukee: Grand, Pittsburgh, 28-Jan. 2.
GLASER, Vaughn, Co.: Temple, Rochester; Hipp., Cleveland, 21-26.
GLEASON and Houlihan: Maryland, Balto.; Keith's, Wash., 21-26; Lyric, Richmond, 28-30; Colonial, Norfolk, 31-Jan. 2.
GOLDEN, Claude: Orph., Salt Lake City; Orph., Denver, 20-26.
GOLDEN Troupe: Victoria, N.Y.C.
GORDON, John R., Co.: Bushwick, B'klyn; Royal, N.Y.C., 21-26.
GORDON, Kitty: Prospect, B'klyn, 21-23; Orph., Harrisburg, Pa., 28-Jan. 2.
GORDON and Rica: Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26; Forsythe, Atlanta, 28-Jan. 2.
GORMLEY and Caffery: Columbia, St. Louis, 20-26.
GOULD and Ashlyn: Victoria, N.Y.C.
GOULDINGS, The: Orph., Des Moines; Palace, Chgo., 20-26.
GRAPEWIN, Chas., and Co.: Orph., Minneapolis, 20-26.
GRAZERS, The: Orph., Duluth, 20-26.
"GREEN Beetle, The": Hipp., Cleveland, 28-Jan. 2.
GREEN, Ethel: Orph., Oakland.
HABER, Eleanor, Co.: Orph., Winnipeg.
HAIL and Francis: Orph., Seattle; Orph., Portland, 20-26.
HALL, Billy "Screed": Columbia, St. Louis, 20-26.
HALPERIN, Nan: Orph., B'klyn; Keith's, Wash., 21-26; Orph., Harrisburg, 28-Jan. 2.
HANLON and Clifton: Bushwick, B'klyn.
HANLON Brothers: Hipp., Cleveland; Dominion, Ottawa, 21-26; Orph., Montreal, 28-Jan. 2.
HANLONS, Four: Orph., Montreal, 21-26.
HAP Hazzr, Co., Orph., Jacksonville, 21-26.
HARRIS and Manyon: Keith's, Phila.
HART, Marie and Billy: Palace, Chgo., 20-26.
HARTMAN and Verdy: Keith's, Prov.; Colonial, N.Y.C., 21-26; Keith's, Phila., 28-Jan. 2.
HAVEMAN'S Animal Novelty: Keith's, Prov.; Royal, N.Y.C., 21-26; Alhambra, N.Y.C., 28-Jan. 2.
HAWLEY, R. F., Co.: Maryland, Balto.; Hudson, Union Hill, N. J., 28-Jan. 2.
HAWTHORNE and Inglis: Orph., Harrisburg, 21-26; Shea's, Buffalo, 28-Jan. 2.
HAWTHORNE, Hilda: Keith's, Toledo.
HAYWARD-Stafford Co.: Colonial, Akron, 14-16; Park, Youngstown, 17-20.

JOAN SAWYER

Assisted by

NIGEL BARRIE and GEORGE HARCOURT

SEND

Christmas Greetings

MANY THANKS

TO

Mr. E. F. Albee — Mr. Martin Beck
Mr. Elmer F. Rogers — Mr. Edward V. Darling
Mr. George Gottlieb — Mr. Walter J. Kingsley

and the Palace Theatre Staff

For their courteous attentions during our engagements at

THE PALACE THEATRE

the past season

MISS ROBBIE GORDONE

Playing Fourth Season United Time

Direction Max Hart

LEW DOCKSTADER

I wish everybody a better Christmas
than I can ever hope to have

"MY BUSINESS IS TO MAKE THE WORLD LAUGH"

JAMES MADISON

VAUDEVILLE AUTHOR

1493 BROADWAY

NEW YORK

I write for many eminent vaudeville stars, including Nat M. Wills, Al Jolson, Joe Welch, Howard and Howard, Kate Elinore, Rooney and Bent, Ben Welch, Morton and Glass, Fred Duprez, Hunting and Francis, Genaro and Bailey, Violet Black, Schrodes and Chappelle, Andrew Mack, Marshall P. Wilder, Diamond and Brennan, Nat Carr, Cantor and Lee, Ex-Mayor Lew Shank, etc., etc. If their opinion of MADISON MATERIAL influences your judgment, I expect to hear from you shortly.

A Merry Christmas to All

FRANK WHITMAN

The Original
"DANCING VIOLINIST"

Direction Harry Weber

ALAN BROOKS' BILLING

SECOND WEEK AFTER OPENING Playing steadily since

Direction MAX HART

Merry Xmas

Josephine Davis

ASSISTED BY

Billy Geller

Direction JENIE JACOBS

HIRARN and Ely: Poli's, Hartford, 21-26.
HODDERS, Three: Temple, Rochester; Shea's, Toronto, 21-26.
HELEN, Baby: Shea's, Toronto; Orph., Montreal, 28-Jan. 2.
HENNINGS, J. and W.: Temple, Rochester; Alhambra, N. Y. C., 21-26; Keith's, Wash., 28-Jan. 2.
HENRYS, Flying: Grand, Pittsburgh; Keith's, Cinti., 21-26; Keith's, Indianapolis, 28-Jan. 2.
HENSHAW and Avery: Keith's, Boston.
HERBERT, Hugh, Co.: Royal, N.Y.C.; Bushwick, B'klyn, 21-26.
HERLEIN, Lillian: Orph., Birmingham; Forsythe, Atlanta, 21-26.
HERMAN, Adelaide: Bushwick, B'klyn, 21-26; Prospect, B'klyn, 28-Jan. 2.
HICKEY Brothers, Three: Palace, Chgo., 20-26.
HINES and Fox: Orph., Des Moines; Orph., Minneapolis, 20-25.
HOEY and Lee: Orph., B'klyn, 21-26.
HOFFMAN, Gertrude, Co.: Orph., Salt Lake City, 20-26.
HOLMAN, Harry, Co.: Empress, St. Louis, 14-16; Hipp., Alton, Ill., 17-20.
HOLMES and Buchanan: Dominion, Ottawa, 21-26.
HOLT, Alf: Keith's, Cinti., 28-Jan. 2.
HOPKINS Sisters: Keith's, Prov., 21-26; Keith's, Boston, 28-Jan. 2.
HORLICK Troupe: Orph., Minneapolis, 20-25.
HOUDINI, Harry: Maj., Milwaukee, 20-26.
HOWARD and Syman: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Orph., Jacksonville, 28-Jan. 2.
HOWARD, Charles, Co.: Orph., Oakland; Orph., Los Angeles, 20-26.
HOWARD, Eddie: Orph., Birmingham, 28-Jan. 2.
HOWARD, Great: Keith's, Boston, 28-Jan. 2.
HOWARD, Joseph, and Mabel McCrane: Bushwick, B'klyn.
HOWARD'S Animals: Palace, N.Y.C.
HUGHES, Mrs. Gene: Keith's, Wash.; Prospect, B'klyn, 21-26; Grand, Syracuse, 28-Jan. 2.
HUNTING and Francis: Orph., Los Angeles.
HURST, Brandon, Co.: Bushwick, B'klyn.
HUSSARS, Nine White: Orph., Portland.
HUSSEY, James, and Jack Boyle: Orph, B'klyn; Alhambra, N.Y.C., 21-26.
HUSTON-Whimple Co.: Forsythe, Atlanta; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
HYAMS and McIntyre: Columbia, St. Louis, 20-26.
HYMACK: Orph., B'klyn; Maryland, Balto., 21-26; Keith's, Wash., 28-Jan. 2.
"IDEAL": Keith's, Wash.
IDANIA, Five: Victoria, N.Y.C., 28-Jan. 2.
IMHOFF, Conn and Corinne: Orph., Frisco, 13-26.
IRWIN, Flo, Co.: Dominion, Ottawa, 21-26; Orph., Montreal, 28-Jan. 2.
ISHAKAWA Japs: Poli's, Scranton.
ITALIAN Musketeers: Colonial, Erie, 21-26.
JACK and Floria: Orph., Salt Lake City, 20-25.
JACKSON, Joe: Keith's, Indianapolis, 28-Jan. 2.
JACOBS'S Dogs: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Orph., Jacksonville, 28-Jan. 2.
JANSLEY and La Maire: Victoria, N.Y.C., 21-26.
JARROW: Palace, N.Y.C.; Keith's, Phila., 21-26.
JEFFERSON, Joseph: Orph., Salt Lake City; Orph., Denver, 20-25.
JOHNS, Three: Columbia, Grand Rapids, 28-Jan. 2.
JOHNSON and Wells: Hudson, Union Hill, N. J.
JOHNSON, Johnny, Co.: Orph., Frisco; Orph., Oakland, 20-25.
JOMELLI, Mme. Jeanne: Orph., Winnipeg, 20-26.
JONES, Tom, Co.: Colonial, Erie, Pa.
JULIET: Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19; Keith's, Phila., 21-26; Keith's, Boston, 28-Jan. 2.
KAUFMAN Brothers: Keith's, Boston.
KAUFMAN, Minnie: Orph., Portland, Ore.
KAUFMAN, Vernie: Grand, Syracuse, 21-26.
KEENAN, Frank: Alhambra, N.Y.C., 21-26; Bushwick, B'klyn, 28-Jan. 2.
KELLERMAN, Annette: Palace, N.Y.C.; Alhambra, N.Y.C., 21-26; Orph., B'klyn, 28-Jan. 2.
KELLY, Walter C.: Temple, Rochester, 21-26.
KELSO Boys: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Colonial, Norfolk, 20-26; Lyric, Richmond, 21-Jan. 2.
KENNEDY, Jack, Co.: Keith's, Toledo, 21-26; Temple, Detroit, 28-Jan. 2.
KENO and Mayne: Dominion, Ottawa, Can.; Columbia, Grand Rapids, 21-26.
KIRK and Fogarty: Orph., Tampa; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
KOLB and Harland: Orph., Seattle; Orph., Portland, 20-26.
KRAMER and Morton: Orph., Birmingham, 21-26; Colonial, Norfolk, 28-30; Lyric, Richmond, 31-Jan. 2.
KRAMERS, The: Keith's, Columbus; Keith's, Louisville, 21-26; Keith's, Cinti., 28-Jan. 2.
KREMKA Brothers: Dominion, Ottawa, Can.
KREMOLINA and Darris Brothers: Orph., Memphis, 20-26.
KRONOLD, Hans: Orph., Minneapolis, 20-25.
KUTER'S Roosters: Royal, N.Y.C.; Maryland, Balto., 21-26.
LA CRANDALL: Forsythe, Atlanta, 21-26; Victoria, Charleston, 25-26; Bijou, Savannah, 31-Jan. 2.
LA FRANCE and Bruce: Orph., Portland.
LA GRACIOSA: Hudson, Union Hill, N. J., 28-Jan. 2.
LAMBERT and Ball: Colonial, N.Y.C.; Prospect, B'klyn, 21-26.
LAMBERTI: Palace, Chgo.; Maj., Milwaukee, 20-25.
LANE and O'Donnell: Keith's, Phila.
LANGDONS, The: Temple, Detroit; Temple, Rochester, 21-26; Grand, Pittsburgh, 28-Jan. 2.
LA ROCCA, Roxy: Shubert's, Utica, N. Y., 21-26; Shea's, Buffalo, 28-Jan. 2.
"LAWN Party": Temple, Detroit; Temple, Rochester, 21-26; Keith's, Boston, 28-Jan. 2.
LEE and Cranston: Hipp., Cleveland, 28-Jan. 2.
LE FEVRE Duo: Keith's.
LE ROEN and Dupree: Orph., Harrisburg; Shubert's, Utica, N. Y., 21-26; Orph., Montreal, 28-Jan. 2.
LEIGHTONS, Three: Colonial, N.Y.C.; Orph., Montreal, 28-Jan. 2.
LEONARD and Russell: Keith's, Cinti.; Forsythe, Atlanta, 21-26; Orph., Birmingham, 28-Jan. 2.
LEONARDI: Alhambra, N.Y.C.
LE ROY, Talma Bosco, Co.: Cort, Frisco.
LESLIE, Bert: Keith's, Rochester; Keith's, Prov., 21-26.
LESTER, Harry B.: Prospect, B'klyn, 28-Jan. 2.
LEVY, Bert: Victoria, N.Y.C.
LEWIS and Russell: Orph., Oakland; Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.
LIBBY and Baron: Orph., Denver; Orph., Lincoln, 20-25.
LINTON and Lawrence: Royal, N.Y.C., 21-26.
LIPINSKY'S Dogs: Hipp., Cleveland, 21-26.
LLOYD, Rosie: Royal, N.Y.C.; Alhambra, N.Y.C., 21-26; Poli's, Scranton, 28-Jan. 2.
LOCKETT and Waldron: Orph., Kansas City; Orph., Des Moines, 20-25.
LOHSE and Sterling: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26; Maryland, Balto., 28-Jan. 2.

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Christmas Playlets

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By LAWRENCE GRATTAN

ALMA BRADLEY

[in]

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ALSO

Cameron Clemens and Ivy Benton

ALICE EIS

and

BERT FRENCH

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Season 1914-1915

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Harry Fitzgerald

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JOAN SAWYER

Assisted by NIGEL BARRIE

IN VAUDEVILLE

"LONESOME Lassies": Orph., B'klyn; Grand, Pittsburgh, 21-26; Keith's, Phila., 28-Jan. 2.

LORETTA Twins: Temple, Rochester; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Jan. 2.

LOUGHLIN'S Dogs: Orph., Omaha; Orph., Minneapolis, 20-25.

LOYAL, Sylvia, Co.: Keith's, Indianapolis, 21-26.

LOYAL'S Animals: Maj., Milwaukee, 20-25.

LUCAS, Jimmy: Hudson, Union Hill, N. J., 21-25.

LUCIER, Lawton, Co.: Prospect, B'klyn, 21-26.

LUCILLE and Mlle. Cookie: Keith's, Columbus, 21-26; Grand, Syracuse, 28-Jan. 2.

LYONS and Yosco: Royal, N. Y. C., 28-Jan. 2.

LYRES, Three: Keith's, Prov.; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Jan. 2.

LYTTON, Le Roy, Co.: Temple, Detroit, 21-26; Temple, Rochester, 28-Jan. 2.

MACK and Orth: Maj., Milwaukee, 20-25; Columbia, Grand Rapids, 28-Jan. 2.

MACK and Walker: Orph., Kansas City; Orph., Des Moines, 20-25.

MADDEN and Fitzpatrick: Poli's, New Haven, 21-25; Palace, Springfield, 24-26.

MAHLEYS, The: Prospect, B'klyn.

MALLIA and Bart: Orph., Jacksonville, 21-26; Orph., Tampa, 28-Jan. 2.

MARKEY, Frank: Hipp., Cleveland.

MARSHALL, Edward: Temple, Detroit, 21-26; Temple, Rochester, 28-Jan. 2.

MARTELLS, Five: Hudson, Union Hill, N. J., 28-Jan. 2.

MARTIN and Fabrini: Colonial, N. Y. C.; Royal, N. Y. C., 21-26.

MARX Brothers Co.: Keith's, Cin.; Palace, Chic., 20-25; Keith's, Indianapolis, 28-Jan. 2.

MARVELLA'S Birds: Temple, Detroit; Temple, Rochester, 21-26.

MATINEE Girls: Columbia, St. Louis, 20-25.

MAXINE Brothers and Robby: Columbia, Grand Rapids; Keith's, Toledo, 21-26; Keith's, Toledo, 28-Jan. 2.

McCLOUD and Carp: Temple, Detroit, 28-Jan. 2.

McCONNELL and Simpson: Keith's, Columbus, 21-26.

McDERMOTT, Billy: Orph., Birmingham; Orph., Memphis, 20-25.

McDEVITT, Kelly and Lucy: Grand, Syracuse; Temple, Rochester, 21-26; Keith's, Columbus, 28-Jan. 2.

McGINN, Frances, Co.: Orph., Winnipeg, 20-25.

McGOOD, Charles, Co.: Orph., New Orleans, 20-25.

McGREEVEY, Mr. and Mrs. Jack: Keith's, Louisville; Keith's, Indianapolis, 21-26; Keith's, Cin., 28-Jan. 2.

McKAY and Ardine: Orph., Seattle; Orph., Portland, 20-25.

McLEANE, Australian: Orph., Seattle, 20-25.

McLELLAN and Carson: Victoria, N. Y. C., 21-26; Orph., Harrisburg, 28-Jan. 2.

McMAHON and Chappelle: Temple, Detroit.

McMAHON-Diamond Co.: Keith's, Phila.

McRAE and Clegg: Orph., Winnipeg.

McPHAN'S Dogs: Orph., Salt Lake City; Orph., Denver, 20-25.

MELVINS, Three: Colonial, Erie, Pa.

MERCEDES: Orph., Winnipeg, 20-25.

MERRETT, Bert: Orph., Salt Lake City, 20-25.

MERLE'S Cockatoos: Maryland, Balto.

MERRILL and Otto: Orph., Winnipeg.

METZETTIS, Five: Orph., Des Moines, 20-25.

MEYAKO'S Trio: Grand, Syracuse; Keith's, Boston, 21-26; Keith's, Prov., 28-Jan. 2.

MIJARES: Orph., Duluth, 20-25.

MILES, Homer B.: Prospect, B'klyn.

MILITARY Dancers, Six: Orph., Montreal, Can.

MILLER and Lyles: Orph., Winnipeg.

MILLER and Vincent; Spreckles, San Diego, 13-19; Orph., Salt Lake City 17-20; Orph., Denver, 21-27.

MILTON and De Long Sisters: Keith's, Indianapolis; Keith's, Louisville, 21-26.

MONKEY Circus, A: Orph., Frisco, 20-26.

MONROE, Chauncey, Co.: Columbia, Grand Rapids.

MONTGOMERY, Marshall: Keith's, Indianapolis; Keith's, Louisville, 21-26.

MONTGOMERY and Moore: Orph., Frisco, 20-26.

MONTY and Dot: Keith's, Columbus, 21-26.

MOORE, E. J.: Victoria, N. Y. C.

MOORE and Haser: Orph., Winnipeg, 20-25.

MOORE and Yates: Orph., Montreal; Victoria, N. Y. C., 21-26; Keith's, Prov., 28-Jan. 2.

MORAN and Wiser: Keith's, Indianapolis; Keith's, Louisville, 21-26; Keith's, Columbus, 28-Jan. 2.

MORRIS, Elida: Victory, Stockton, 14, 15; Yosemite, San Jose, 17, 18; Orph., Los Angeles, 20-26.

MORTON and Austin: Poli's, Scranton.

MORTON, Ed.: Orph., B'klyn; Bushwick, B'klyn, 21-26; Royal, N. Y. C., 28-Jan. 2.

MORTON, Paul, and Naomi Glass: Maryland, Balto., 21-26.

MORTON, Sam and Kitty: Shea's, Toronto.

MORRER, Hayes and Mosher: Grand, Pittsburgh.

MULLANE, Frank: Shea's, Toronto; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Jan. 2.

MULLEN and Coogan: Keith's, Toledo; Keith's, Columbus, 21-26; Keith's, Louisville, 28-Jan. 2.

MULLER and Stanley: Keith's, Toledo, 21-26.

MURPHY and Nichols: Hipp., Cleveland.

MALLIA and Bart: Forsythe, Atlanta.

NANA: Shubert, Utica, N. Y., 28-Jan. 2.

NAP, Little; Maj., Chgo., 20-25; Hipp., Cleveland, 28-Jan. 2.

NARDINI: Colonial, Erie, Pa., 28-Jan. 2.

NASH, Julia, Co.: Orph., Montreal.

NATALIE and Ferrari: Maj., Chgo., 20-25.

NAYON'S Birds: Victoria, N. Y. C.

NELSON and Nelson: Hipp., Cleveland, 21-26.

NEPTUNE'S Garden: Orph., Birmingham; Maryland, Balto., 21-26.

NESBIT, Evelyn: Colonial, N. Y. C.; Keith's, Phila., 21-26.

NEVINS and Gordon: Keith's, Cin., 21-26.

NEWHOUSE, Snyder and Ward: Orph., Kansas City.

NICHOLS, Nellie V.: Keith's, Phila., 28-Jan. 2.

NONETTE, Forsythe, Atlanta; Orph., Birmingham, 21-26; Orpheum, Memphis, 28-30; Lyric, Richmond, 31-Jan. 2.

NORCROSS and Holdsworth: Poli's, Hartford, 21-26.

NORTH, Frank: Orph., Denver; Orph., Lincoln, 28-25.

NUGENT, J. C., Co.: Shubert's, Utica, N. Y., 21-26; Victoria, N. Y. C., 28-Jan. 2.

OAKLAND Sisters: Garrick, Wilmington.

OAKLAND, Will, Co.: Orph., Los Angeles.

OKABE Japs: Orph., B'klyn; Alhambra, N. Y. C., 21-26; Orph., Montreal, 28-Jan. 2.

OLGA: Keith's, Prov.

OLYMPIC Trio: Orph., Jacksonville; Orph., Tampa, Fla., 21-26.

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And

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O'NEIL, Dee: Colonial, N.Y. C.; Prospect, B'klyn, 21-26.
ORR and De Costa: Prospect, B'klyn; Alhambra, N.Y.C., 21-26.
ORR, Ellen: Prospect, B'klyn.
ORTIZ, Ramona: Keith's, Boston.

PANTZER Duo: Keith's, Louisville.
PARILLO and Frabito: Royal, N.Y.C.; Keith's, Prov., 21-26.
PATTERSONS, Bounding: Keith's, Toledo, 21-26; Keith's, Columbus, 28-Jan. 2.
PATRICOLA, Miz.: Poli's, Hartford, 28-Jan. 2.
PEARSON and Goldie: Grand, Pittsburgh.
PEDERSON Brothers: Grand, Pittsburgh, 21-26; Colonial, Erie, Pa., 28-Jan. 2.
"PERIN Mysteries": Keith's, Indianapolis; Hipp., Cleveland, 21-26; Keith's, Cinti., 28-Jan. 2.
PELLETIER, Pierre: Orph., Portland.
PERRA, Lunita: Keith's, Prov., 21-26; Keith's, Boston, 28-Jan. 2.
PIATOV and Glaser: Orph., Oakland; Orph., Los Angeles, 28-Feb.
PIERLOT and Scofield: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
PIETRO: Colonial, Erie.
PIRATE'S Dream: Orph., Harrisburg, 21-26.
POLLOCK, Milton, Co.: Keith's, Columbus; Grand, Syracuse, 21-26.
PORTER and Sullivan: Grand, Syracuse, 21-26.
POTTS, Ernie, Co.: Orph., Omaha.
PRELLE'S Dogs: Orph., Sioux City, 20-26.
PRIMROSE Four: Keith's, Toledo; Keith's, Columbus, 21-26; Keith's, Cinti., 28-Jan. 2.
PRINCE, Arthur: Grand, Pittsburgh; Maj., Chgo., 20-26.
PRUETT, Bill: Columbia, Grand Rapids; Keith's, Toledo, 21-26; Keith's, Columbus, 28-Jan. 2.
PUCK, Harry and Eva: Hipp., Cleveland; Keith's, Cinti., 21-26; Keith's, Louisville, 28-Jan. 2.

QUICK, Mr.: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Tampa, Fla., 21-26; Orph., Jacksonville, 28-Jan. 2.
QUIROGA: Maj., Milwaukee; Keith's, Cinti., 21-26.

RAJAH, Princess: Orph., Frisco; Orph., Oakland, 20-26.
RAY, John and Emma: Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Jan. 2.
RAYMOND and Bain: Maryland, Balto.
RAYMOND and Caverly: Alhambra, N.Y.C.; Poli's, Hartford, 21-26; Hudson, Union Hill, N. J., 28-Jan. 2.
RAYNO'S Dogs: Prospect, B'klyn, 21-26; Royal, N.Y.C., 28-Jan. 2.
REBLA: Orph., Seattle, 20-26.
"REDHEADS, The": Victory, Stockton, 15, 16; Yosemite, 17, 18; Orph., Los Angeles, 21-26.
REISNER and Gores: Orph., Minneapolis, 20-26.
REMPEL, B. and H.: Keith's, Louisville, 21-26.
REX Comedy Circus: Hudson, Union Hill, N. J., 21-26.
REYNOLDS and Donegan: Keith's, Wash.; Orph., Kansas City, 20-26.
RICE, Sully and Scott: Maryland, Balto.; Keith's, Phila., 28-Jan. 2.
RICHARD and Kyle: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
RICHARD Brothers: Orph., Tampa.
RIGGS and Witchie: Palace, N.Y.C.
RIGOLETTO Brothers: Poli's, Scranton, 21-26.
RING, Blanche: Palace, N.Y. C.; Keith's, Wash., 21-26; Maryland, Balto., 28-Jan. 2.
ROACH and McCurdy: Orph., Birmingham; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Forsythe, Atlanta, 28-Jan. 2.
ROBBINS: Prospect, B'klyn; Keith's, Wash., 21-26; Keith's, Phila., 28-Jan. 2.
ROCHESTER, Claire: Keith's, Cinti.; Grand, Syracuse, 21-26; Hipp., Cleveland, 28-Jan. 2.
ROCHE'S Monks: Maryland, Balto., 28-Jan. 2.
RORDERS, Four: Bushwick, B'klyn.
ROGERS, Will: Hipp., Cleveland, 21-26.
ROONEY and Bent: Orph., Memphis, 20-26.
ROSE, Eddie: Bushwick, B'klyn; Keith's, Phila., 21-26; Alhambra, N.Y.C., 28-Jan. 2.
ROUGET, Albert and Partner: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Orph., Jacksonville, 28-Jan. 2.
ROYE, Ruth: Temple, Rochester; Victoria, N.Y.C., 21-26.
ROSELLA and Rosella: Victoria, Charleston, 17-19; Orph., Jacksonville, 21-26; Orph., Tampa, 28-Jan. 2.
RUNNING, Miss: Orph., Winnipeg.
RYAN and Lee: Shea's, Toronto; Keith's, Boston, 21-26; Colonial, N.Y.C., 28-Jan. 2.
RYAN and Tierney: Columbia, St. Louis, 20-26.
SACRIFICE, The: Victoria, N. Y. C., 28-Jan. 2.
SALES, Chick: Keith's, Prov.; Orph., Harrisburg, 28-Jan. 2.
SALON Singers: Keith's, Phila.
SALVAGGIS: Columbia, St. Louis, 20-26.
SAMAIO: Temple, Detroit; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Jan. 2.
SAMUELS, Ray: Orph., Kansas City, 20-26.
SARCHO, Captain: Orph., Montreal; Dominion, Ottawa, 21-26.
SCENES from Grand Opera: Alhambra, N.Y.C., 28-Jan. 2.
SCHAFFER, Sylvester: Hipp., Cleveland; Keith's, Toledo, 21-26; Keith's, Columbus, 28-Jan. 2.
"SCHOOL Playground": Keith's, Louisville; Temple, Detroit, 21-26; Orph., Birmingham, 28-Jan. 2.
SCHOOLER and Dickinson: Temple, Rochester, 28-Jan. 2.
SCHWARZ Brothers: Orph., Duluth, 20-26.
SEBASTIAN and Bentley: Victorr, Stockton, 15, 16; Yosemite, San Jose, 17, 18; Orph., Frisco, 20-26.
SEERECKS, The: Hudson, Union Hill, N. J.
SEELEY, Blossom: Maj., Milwaukee, 20-26.
SEMON, Charles: Orph., Seattle, 20-26.
"SERGEANT Barby": Keith's, Cinti.
SEYMOUR and Dupree: Columbia, Grand Rapids; Columbia, Grand Rapids, 21-26.
SHANNON and Annis: Keith's, Cinti.; Keith's, Wash., 21-26; Keith's, Phila., 28-Jan. 2.
SHARROCKS, The: Orph., New Orleans, 20-26.
SHAW, Lillian: Palace, Chgo., 20-26.
SHIP Slave: Victoria, N.Y.C.
SHONE, Hermine, Co.: Orph., Omaha, 20-26.
SKATERS, Bijou: Alhambra, N. Y.C.; Bushwick, B'klyn, 21-26.
SLEMONS, Fredricka: Orph., Kansas City; Orph., Sioux City, 20-26.
SMITH, Cook and Brandon: Hipp., Cleveland.
SMITH, Irene and Bobby: Keith's, Columbus; Garrick, Wilmington, 28-Jan. 2.
SNOWDEN, Sophye, Co.: Orph., Los Angeles, 15-26.
SOCIETY Buds: Royal, N.Y.C.
SOLAT Duo: Orph., Des Moines; Orph., St. Paul, 20-26.
"SONS of Abraham": Royal, N.Y.C.

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JACK WILSON

AND

FRANKLIN BATIE

In an Impromptu Review

FRANK FOGARTY

The Dublin Minstrel

Direction Albert Sutherland

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BULL DOGS

Bully Comedians Foot Ball Frolics

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Management M. S. BENTHAM

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Two Laughs a Minute

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AND HER COMPANY

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ALLAN DINEHART

Assisted by MARY LOUISE DYER

In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay

Direction MAX HART

SORETTI and Antoinette: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19; Orph., Birmingham, 21-23; Forsythe, Atlanta, 28-Jan. 2.

SORMAN, Fred: Palace, Chgo., 28-Jan. 2.

SPICA'S Band: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19; Bijou, Savannah, 21-23; Orph., Jacksonville, 28-Jan. 2.

SPIEGEL and Jones: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19; Forsythe, Atlanta, 21-23; Orph., Birmingham, 28-Jan. 2.

SPILLERS, Six Americas: Hipp., Cleveland, 21-26; Keith's, Toledo, 28-Jan. 2.

"SQUARING Accounts": Maryland, Balto., 21-26.

STANLEY, Alison: Orph., New Orleans, 20-25.

STANLEY, Stan, Trio: Orph., Des Moines; Orph., Minneapolis, 20-25.

STEVENS, Edwin, Co.: Orph., Kansas City; Orph., Omaha, 20-25.

STEWART and Donohue: Temple, Detroit, 21-26; Temple, Rochester, 28-Jan. 2.

STEWART and Keeley: Prospect, B'klyn, 21-26.

STICKNEY'S Circus: Orph., Tampa; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.

SURATT, Valeska, Co.: Orph., New Orleans, 20-25.

SWOB and Mack: Orph., Salt Lake City, 20-25.

TANGUAY, Eva: Keith's, Phila.; Colonial, N.Y.C., 21-26.

TASKER, Ann: Orph., Salt Lake City, 20-25.

TAYLOR, Etta, Co.: Columbia, Grand Rapids, 28-Jan. 2.

TEDDY, Alice: Keith's, Phila.; Keith's Wash., 21-26.

TELEPHONE Tangle: Keith's, Phila.; Bushwick, B'klyn, 21-26; Prospect, B'klyn, 28-Jan. 2.

TERRY, Frank: Royal, N.Y.C., 21-26.

THOMPSON, Charles: Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19; Poli's, New Haven, 28-Jan. 2.

TIGHE, Harry and Babette: Maj., Milwaukee, 20-25.

TIMBERG, Herman: Keith's, Louisville, 14-16; Keith's, Cinti., 21-26; Keith's, Indianapolis, 28-Jan. 2.

TONEY and Norman: Hipp., Cleveland, 21-26; Keith's, Cinti., 28-Jan. 2.

TOYE, Dorothy: Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.

TOYO Troupe: Keith's, Phila., 28-Jan. 2.

TRAINOR, Val: Grand, Syracuse, 28-Jan. 2.

TRANSATLANTIC Trio: Orph., Birmingham, 28-Jan. 2.

TRAVILLA Brothers: Orph., Los Angeles, 13-26.

TREAT'S Seals: Orph., Montreal.

TREVITT'S Military Dogs: Hipp., Cleveland; Keith's, Louisville, 21-26; Keith's, Indianapolis, 28-Jan. 2.

TRIX Sisters: Orph., Montreal; Dominion, Ottawa, 21-26.

TROVATO: Victory, Stockton, 15, 16; Yosemite, San Jose, 17, 18; Orph., Los Angeles, 20-26.

TSUDA, Harry: Orph., St. Paul, 20-25.

TURELLY: Grand, Syracuse.

TWISTO: Hudson, Union Hill, N. J.; Grand, Syracuse, 28-Jan. 2.

TYERS, Three: Orph., Denver; Orph., Lincoln, 20-25.

URMA, Harry: Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.

USHER, Chando and Fannie: Keith's, Indianapolis, 21-26; Keith's, Louisville, 28-Jan. 2.

VADIE, Marcon, Mlle., Co.: Orph., Winnipeg, 20-25.

VALLI, Muriel and Arthur: Lyceum, Canton, O., 14-17; Victoria, Wheeling, W. Va., 18-20; Family, Detroit, 21-26.

VAN, Charles and Fannie: Orph., Montreal, Can.; Dominion, Ottawa, 21-26; Victoria, N.Y.C., 28-Jan. 2.

VAN and Schenck: Victoria, N.Y.C.; Keith's, Boston, 21-26.

VAN BERGEN, Martin: Orph., Denver; Orph., Lincoln, 20-25.

VAN, Billy B., Co.: Orph., Frisco, 27-26.

VANDINOFF and Louie: Keith's, Cinti.; Keith's, Indianapolis, 21-26; Keith's, Louisville, 28-Jan. 2.

VAN HOVEN: Bushwick, B'klyn; Poli's, Scranton, 21-26; Colonial, Erie, Pa., 28-Jan. 2.

VENETIAN Four: Poli's, Scranton, 21-26.

VETERANS, The: Poli's, Hartford, 21-26.

VINTON, Ed. and Buster: Orph., Jacksonville; Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Jan. 2.

VIOLINSKY: Orph., Portland, 14-27; Orph., Frisco, 28-30.

VOLUNTEERS, The: Temple, Detroit; Temple, Rochester, 21-26; Grand, Syracuse, 28-Jan. 2.

VON TILZER and Nord: Bushwick, B'klyn, 21-26.

WADE, John P. and Co.: Hudson, Union Hill, N. J., 21-26.

WAKEFIELD, Willa Holt: Keith's, Boston.

WALDEMAR, Young and Jacobs: Orph., Memphis, 20-25.

WALLENSTEIN and Prosbey: Orph., Seattle, 28-Jan. 2.

WARD and Cullen: Orph., Salt Lake City; Orph., Denver, 20-25.

WARD, Will, and Girls: Bushwick, B'klyn.

WARNER, Genevieve: Orph., Oakland; Orph., Sacramento, 20, 21; Victory, Stockton, 22, 23; Yosemite, San Jose, 24, 25.

WATSON, Billy, Co.: Hudson, Union Hill, N. J., 21-26.

WEBB and Burns: Grand, Syracuse, 21-26.

WEBER, Charles: Orph., Omaha.

WESTON and Claire: Orph., St. Paul, 28-Jan. 2.

WESTON and Lees: Orph., Memphis, 20-25.

WESTON, Willie, Co.: Maryland, Balto.; Hipp., Cleveland, 21-26; Columbia, Grand Rapids, 28-Jan. 2.

WHEELER, Bert, Co.: Poli's, Hartford.

WHITE and Jason: Orph., Denver; Orph., Lincoln, 20-25.

WHITING and Burt: Bushwick, B'klyn.

WHITMAN, Frank: Keith's, Boston.

WILDE, Mr. and Mrs. G.: Grand, Syracuse; Temple, Detroit, 21-26; Temple, Rochester, 28-Jan. 2.

WILDER, Marshall P.: Sherman House, Chgo.; Gaiety, Springfield, Ill., 17-20; Crystal, Milwaukee, 21-27.

WILKIE Brothers: Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Jan. 2.

WILLIAMS, Lottie: Colonial, Erie, 21-26.

WILLIAMS and Wolfus: Orph., Oakland; Orph., Frisco, 20-26.

WILLS and Hassen: Grand, Syracuse, 21-26.

WILLS, Nat M.: Keith's, Columbus; Grand, Syracuse, 21-26; Hipp., Cleveland, 28-Jan. 2.

WILSON, Doris: Colonial, Norfolk, 21-23; Lyric, Richmond, 24, 25.

WILSON, Grace: Keith's, Toledo, 28-Jan. 2.

WILSON, Jack and Baltz: Keith's, Wash.; Bushwick, B'klyn, 28-Jan. 2.

WILSON and Pierson: Orph., Jacksonville.

WILSON, Frank: Orph., Memphis, 20-25.

WOOD, Britt: Shea's, Buffalo; Shea's, Toronto, 21-26; Temple, Detroit, 28-Jan. 2.

WOOD, Maurice: Hudson, Union Hill, N. J.

WOODS and Woods Trio: Keith's, Prov., 21-26.

WRIGHT, Cecilia: Keith's, Indianapolis.

YORKE'S, Max, Dogs: Keith's, Phila., 21-26.

ZARRELL, Lee, Trio: Orph., Seattle; Orph., Portland, 20-25.

ZITTE: Shea's, Toronto, 21-26.

ZERAH II.: Victoria, N.Y.C.

ZERTHO'S Dogs: Orph., Duluth, 20-25.

A Merry Christmas and A Happy New Year

Will Be Found at

SHULEM'S

Bakery and Restaurant

Between 6th Ave. and Broadway 118 West 47th Street NEW YORK CITY

CHRISTMAS ON THE ROAD

By WILL M. CRESSY

(*Continued from page 20.*)

went by the financial condition of the family seemed to improve slowly; and the coming of Christmas did not call for such strenuous endeavors or so much self-denial. And we could extend the field of our operations a little.

On one Christmas morning in Buffalo we heard of a couple down at the police station that had been hauled half frozen from a box car down in the railroad yards. We went down to investigate and found the dearest little couple of "actor folks" you could imagine. Bad luck and ill health had left them stranded somewhere in the East, and there was a job waiting for them in Cincinnati—if they could get there. Hubbie said he could "bum" his way there on freight trains. Wife said if he could, she could. She pawned her clothing, got an old suit of boy's clothes, cut off her beautiful long hair with a jack-knife, and they pre-empted the first empty freight car they could find going West.

Beating Their Way by Freight

When the yardmen found them in Buffalo they were nearly dead from cold and hunger. We got them out of the lockup and had the Salvation Army take charge of them for the day. And that Christmas night they departed for Cincinnati, warmly dressed, well fed, and with tickets and money in their pockets. We have never seen them since, but regularly every Christmas comes a letter telling of their prosperity and happiness.

A Christmas in Toronto, Canada. A company of foreign acrobats, of whom six were little children. No father, no mother, no money, no Christmas. Never do at all. Buster Keaton, then aged eight, and Mrs. Cressy decide to take the places of father, mother and Santa Claus. All hail, Mr. Woolworth! Did you ever try to see how many toys you can buy in one of his emporiums for two dollars?

After the children had gone home from the matinee Christmas Day, Buster and Mrs. C. obtained the key to their dressing room and arranged their purchases. The little suits of tights were used in place of stockings, and the room was transformed into a good imitation of a first-class toy store.

Judging from the pandemonium that broke out in that room just in the middle of my quietest scene, I have no hesitation in affirming that the occasion was a success.

A Christmas at Parkersburg, W. Va. Mother sent on a big box of home-cooked Christmas things. Mince pies, fruit cake, doughnuts, maple sugar, and several sealed tin cans of home cooked baked beans and brown bread.

We opened the tin cans in the morning to see what was in them and ate what we could. That night, after the show, we invited the rest of the company in for a banquet. The beans had been standing in the tin cans all day.

Oh, doctor!

A Christmas in New Hampshire

A Christmas back home with the old folks. A week of delirious exhilarating flying around over the ice and snow with the thermometer twenty below zero. A week during which I made a hundred visits and did a hundred different monologues. During that week my wife and I did every act we had ever seen in vaudeville, excepting Annette Kellermann's and Dainty Marie's.

But the biggest, best and perhaps the most typical "Actor's Christmas" occurred at Portland, Ore. In playing the Orpheum Circuit the same companies play together from Duluth, Minn., to Portland, a period of nine weeks. This particular company comprised nineteen people, and "real people" at that.

We were three weeks preparing for this Christmas celebration. A large private dining-room was secured on the top floor of the Oregon Hotel. A stage was built at one end, and a piano installed. In an alcove at the opposite end a Christmas tree was set up. (No "poverty tree" this time; a real, green, prosperous appearing tree.) A horseshoe-shaped table was placed facing the stage.

At 10.30 P.M. the doors were opened and the guests admitted. After the Christmas dinner came the REAL THING of the evening. Scenery and properties had been brought over from the theater and installed on the stage erected at the end of the room, and we proceeded to give the same show that we gave at the theater—with one slight difference — everybody played somebody else's act.

Fred Warren and Al Blanchard, instead of presenting their usual singing and talking skit, appeared in Nip and Tuck's acrobatic specialty. One of Mr. Tuck's most effective feats consisted of jumping in and out of barrels. Mr. Tuck weighs 132. Mr. Warren weighs 232. But with the aid of pulleys and ropes and three men, he succeeded in jumping INTO a barrel. But they had to saw the hoops of the barrel in two to get him out again.

The Orpheum Players Celebrate

Frank Otto and Lola Merrill presented Cressy and Dayne's "A Village Lawyer." Mr. Otto played the lawyer as a German, and Miss Merrill portrayed the divorce-seeking Miriam Parrish in ragtime all the way through.

Cressy and Dayne appeared in Hopkins and Axtell's sleeping car act. I had written a dandy burlesque on this, and if I had had time to learn it it would have been good. The stage entertainment closed with an impromptu minstrel show.

Only two years have elapsed since that night, and yet what changes have taken place. Percy Harvey is now in the English army. Little Baby Vera Harvey, together with her mother, Josie Rooney-Harvey, Ella and Martha Harvey, were caught by the war in Russia and have not been heard of since. Poor Marion Standish, with her voice of silver and heart of gold, laid down life's burdens in England a year later.

Ours is an uncertain calling at best. We are eternally saying "Hullo" to strangers and "Good-bye" to friends.

Cressy and Dayne are still, from the bottom of their hearts, wishing each and every human being on earth a Merry Christmas.

VAUDEVILLE GOSSIP

By E. B.

The Grand Guignol Players from Paris will present thrillers at the Palace Theater this Winter. They will bring productions with them from the world-famous little playhouse on the Seine.

Now that Leslie Carter is shortly to appear at the Palace and the possibility of obtaining Ellen Terry is not at all remote, who shall fail to uphold the dignity of Keith vaudeville? Considering Madame Bernhardt, Ethel Barrymore, William Faversham, and the countless others who have appeared at the Palace in the past, what temple of art can boast of a nobler following? What hall of fame has more illustrious names?

John Pollock, the capable head of the Orpheum press department, much as he dislikes publicity, will learn from this of the high regard in which he is held by all who know him. Ah, there, John!

With a view to co-operating in President Wilson's plan for a citizen soldiery, the employes of the Keith theaters will hereafter be given regular military training and practise in the use of the rifle. At the Palace Theater the parade ground will be on the roof and Captain Cushman A. Rice, late of the Thirty-fourth Infantry, has volunteered to drill the staff of the theater in elementary tactics and the use of modern military firearms. Rigid fire drills have long been a custom in the Keith theaters, and now the military drill is being taken up with enthusiasm. There will be field days from time to time when the Keith theater employes will meet in the morning at one of the parks and be drilled by Captain Rice and other members of the Army and Navy Club. A prize of $100 will be given the theater staff making the best showing after one year of training.

The demand for seats for the midnight performance at the Palace on New Year's Eve has been enormous. The management is arranging for special holiday features in conjunction with the big bill headed by Eva Tanguay, and the party coming for one year out at the Palace promises to be a mighty gay one.

DORIS HARDY

and Her Company

in Vaudeville

Booked and Playing

The Great Italian Pianist

ANGELO PATRICOLO

Steinway Piano Used Exclusively

Direction • Alf. T. Wilton

Booked Solid U. B. O. Time

THE ORIGINAL

Spissell Bros. and Mack

In a European Novelty

THE NEW CHEF

Direction M. S. Bentham

The Great

HOWARD

Like good wine, improves with age

Direction . . Morris & Feil

SONIA

BARABAN

and

CHARLES G.

GROMS

Modern and Sensational Whirlwind Dancers

VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

JOHNNIE DE WEESE

Back in Black-face

With Doris Hardy & Co. in Vaudeville

KATE ELINORE

AND BAND

SAM WILLIAMS

Booked Solid Orpheum Circuit

SAM BARTON

Silent Tramp Comedian

Direction Max Hart

BROOKS AND BOWEN

Two dark spots of joy.

Direction HARRY WEBER

MERCEDES

DIRECTION

UNITED AND ORPHEUM TIME

STOKER & BIERBAUER present

JULIA CURTISS

The Girl With Many Voices

JACK GORMAN

author of vaudeville sketches

(Room 2401, 1493 Broadway, N. Y. City)

The Dramatists' Play Agency

141 West 45th Street, New York

We are SELLING Vaudeville Playlets

We WANT Vaudeville Playlets to Sell

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

NEWS OF THE WEEK

THERE are two small items in the news of the week that should be given more thought than the usual four or five-line squib receives. One chronicles the fact that Philadelphia's police head has placed a ban on prize contests conducted by motion-picture exhibitors, stating that they come within the terms of the law governing lotteries. The other tells that theater proprietors in Topeka, Kan., have united and raised the price minimum in that city, where heretofore exhibitors have endeavored to make both ends meet at a five-cent admission scale.

For the good of exhibitors Philadelphia's police head could well be given a roving commission, with full powers, throughout the United States. The sooner the exhibitors' ranks are cleared of the class of showmen who must resort to prize contests, "country stores," and the like, the better for all concerned. We have never yet attended a theater where a chance on a gold watch, a lady's dress, or an article from the "country store," was held out as an inducement that the pictures or the house itself did not convince us that some such bait was needed. Prize contests may mean packed houses, but they also mean more prize contests if the big receipts are to continue. A careful selection of pictures, based upon a close study of the desires of a theater's patrons, and a clean, welcome atmosphere about a house will result in the business that is not affected by the fluctuations of competition. With motion pictures at their present stage of popularity, the exhibitor who is forced to fall back upon prize contests acknowledges that he has not given his neighborhood the kind of pictures it wants; that his house is not the sort that makes a patron desire to return.

We pass on to the price question with a vote of thanks to Topeka's exhibitors for having the courage to lead the procession. Rumblings are also heard from Pittsburgh, another "low-price city," where exhibitors are advocating cooperation to bring the prices to a better level. These signs are encouraging. For, in the final analysis, the individual exhibitor is left little choice in the matter of making his prices. There must be a unity of action by the exhibitors if success is to come to this latest effort to bring the admission prices to a level more in keeping with the improved quality and increased cost of the pictures. Patrons cannot expect thirty-dollar-a-day features, a couple of single reelers, and costly music for a five-cent admission, but they are going to expect them as long as there is an exhibitor in a neighborhood giving them.

The sympathy of the entire film industry goes out to the Thomas A. Edison Company, which last week suffered a fire at the Orange plant far more disastrous than that which swept the Bronx studio last year. At the same time the admiration of all must be granted to the pluck and resourceful skill that will not allow the slightest interruption to the schedule of film releases. Surely the "Wizard of Menlo Park" must be proud of his organization and the men who make it possible.

GLADDEN JAMES, HELEN GARDNER, AND AUDREY BERRY,
In "Underneath the Paint," Vitagraph Theater Feature.

AMONG THE PLAYERS

DEVORE PARMER has been engaged by the Kinetophote Company for the role of the heavy, Gaston, in "A Man's Shadow," to be produced by Tom Terriss.

FERDINAND TIDMARSH, now in his eleventh month as a Lubin player, had a rather thrilling experience rescuing the heroine in a fire scene staged by Barry O'Neil last week, the burning floor giving way just as Tidmarsh was struggling out of the building.

THE QUESTION came up at the Screen Club one day last week, "Why doesn't some wise film producer take hold of Mrs. Julia Hurley and feature her in a series?" Said one director: "Her face has been known wherever pictures are shown since the early days of the Biograph, and a series of gripping, human-interest features could be written for her. Do you remember her work as the grandmother in 'The Price He Paid,' the mother in 'The Jungle,' or the gypsy in 'Il Trovatore'?"

EXPERIMENTS have been going on at the Lubin plant for a week on a new incandescent light known as the Photolite, manufactured by the National Lamp Works, and never before used in the taking of motion pictures.

THE MOTION PICTURE CITY

LET'S take a trip to Universal City. It sounds interesting—perhaps we may see something out of the ordinary. Our destination is a few miles out of Los Angeles, and as we arrive we alight at a natural gateway formed by two towering eucalyptus trees. At the right of the path leading to the entrance is a flower bed, the myriad colors of which spell "Universal City." Some distance further to our right there is a restaurant, while for a seemingly endless distance on our left there stretches a row of low buildings of uniform, hollow tile construction. The whole view is pretty—but prosaic. Perhaps our trip will be a disappointment, after all.

But we enter. And scarcely have we crossed the border-line into Universal City than we realize that we are in a land of wonders. We pass the building containing the offices, a few steps further, and then we stop. No wonder. On a platform, stretching over two hundred feet long in front of us, there are DAMON, PYTHIAS, TERENCE O'ROURKE, LUCILLE LOVE, and a score or more of other famous personages. This is one of the outdoor stages, we are informed. Those small houses extending another hundred feet or so, and resembling the Summer bungalows found at the seashore, are dressing rooms. On both hands there are laboratory and factory buildings, a theater where three directors can view their pictures at the same time, and away further down to the left are the purchasing department and extras' dressing rooms.

Follow that road that winds picturesquely around the base of the hills and you'll find, after you've traveled considerable distance, though, another Universal City. Here cowboys mingle with charioteers and khaki-clad cavalrymen. Another outdoor stage is seen, with its own cluster of dressing rooms. Then there is the zoo, its collection varying from monster elephants down to a tiny monkey that the trainers call—no, we won't tell you the person who so closely resembles this bald, wizened-face animal; there might be a libel suit.

WILLIAM HORSLEY, on whose shoulders the responsibility of building this motion-picture city was placed, gave an interview to the trade press last week. Mr. HORSLEY is not a prize subject for an interview; he'd much rather show you photographs of spots around Universal City, and let the results speak for themselves. On the wall is a map. We read: "Universal City. 229⁸⁰/₁₀₀ acres. Conceived by I. BERNSTEIN. WILLIAM HORSLEY—builder."

"When I first saw those two hundred and thirty acres," says Mr. HORSLEY, "they looked like anything but the site for a picture plant. Half of it was planted in barley and other crops, and the soil on the remainder was the soft, flowing sand into which your horse would sink up to his knees. Two weeks were lost in harvesting the crops; and when we started the actual work of laying out and building it was June 18. On Aug. 1 the lease of the old Universal City expired, and the new home had to be ready. That left us six weeks to build a city. Roads had to be laid out and constructed. For this purpose we carted tons of clay to throw on top of the sandy soil. Sewerage systems had to be installed; there are now five separate pipe lines traversing the entire property. Then two monster outdoor stages had to be built, one made temporarily of wood, so that no possible hitch could prevent occupancy on Aug. 1. Laboratories and factories were not rushed quite so much, as the Hollywood plant was available for these purposes. The hospital, a large restaurant, seventy-five single dressing rooms, each a model of convenience, and dressing rooms for hundreds of extras were needed at once. Then there were two bunk-houses for the forty cavalrymen and cowboys who live on the property. Yes, there had to be two, for you can no more mix the cowboys and cavalrymen than you can fire and water. The zoo and arena for taking wild-animal pictures presented a pretty big problem of its own. But on Aug. 1 we were ready, and Universal City had a moving day."

That's WILLIAM HORSLEY'S brief way of telling his story. But as "Rome was not built in a day," you can feel sure that Universal City was not built in six weeks without its scores of obstacles to be overcome, its days of stern fighting against time and nights of worry over the possibility that the fatal day would come with the task uncompleted.

MARY RYAN AND GEORGE FITZMAURICE.
"On Trial" Star and Kleine Feature Director Taking Scene for "Stop Thief."

DUSTIN FARNUM,
Seen in Lasky's "Cameo Kirby."

ROLES FOR FARNUM

Lasky Company to Star Player in Series Following "Cameo Kirby"

Through Samuel Goldfish, the Lasky Feature Play Company announces that, following the release of "Cameo Kirby," with Dustin Farnum in the leading role, a series of features will be prepared to star that player. The intention is to prepare a series of vehicles that will present Mr. Farnum in a variety of roles sufficient to display his screen versatility.

Dustin Farnum made his first appearance on the screen for the Lasky Company in its production of "The Squaw Man." This successful feature was followed by "The Virginian," which was also given a favorable reception. Then Mr. Lasky thought he would give photoplay audiences a glimpse of the star in characters different from those Western parts, and "Cameo Kirby" was decided upon. In this picture he is seen as a gentleman gambler of New Orleans in the ante-bellum days, and it was at the completion of this production that Mr. Lasky decided upon the series of features that will keep his star busy throughout all the time he can spare from appearances on the stage.

ARNOLD DALY IN SERIAL

Will Be Seen as Craig Kennedy, Sleuth of Magazine Fame

Arnold Daly's acquisition for the new Pathe series, "The Exploits of Elaine," is taken by film men as an indication that the new serial is to be of a standard widely differing from the serial of the past. Arnold Daly stands to-day in the front rank of stage stars and is the first legitimate luminary to sign for a series of screen appearances.

Arnold Daly will be seen in the role of Craig Kennedy, the "scientific detective," created by Arthur Reeve, and so successful in the pages of the *Cosmopolitan Magazine*. But in the serial Craig Kennedy will have better assistance than ever in the person of Elaine, a delightful young girl, played by Pearl White.

HARRIS SONGS TO BE SCREENED

The World Film Corporation, through General Manager Lewis J. Selznick, has secured the motion picture rights to Charles K. Harris's two greatest song successes, "Always in the Way," and "Break the News to Mother."

The Dyreda Art Film Corporation, of which J. Parker Read, Jr., is general manager, has arranged to produce these two successes at their studios and the work of casting has already begun at the Dyreda Art Film studios.

FERGUSON MAKES A CHANGE

Frederic L. Ferguson, manager of the New York branch of the George Kleine Attractions, Candler Theater Building, has resigned to accept a lucrative position to book a large circuit of motion picture theaters throughout New York State. His headquarters are now in the Strand Theater Building. Mr. Ferguson has been unusually successful with the George Kleine features during the past year and leaves with the best wishes of that organization.

RAISING THE PRICES

TOPEKA (*Special*). — The agitation for the increase of admission prices to motion picture theaters has already had its results in this city. At the beginning of this month all the houses in this city, which had been a "five-cent city," raised their prices to a ten-cent minimum. The European war and the "closed" Sunday were two of the reasons used for the change. So far it is working smoothly.

PREPARE KALEM SERIES

Jan. 27 Set as Date for First Release of "The Girl Detective Series"

A new heroine is about to make her bow before the motion picture public. Her name is Ruth, and it will be her mission to solve mysteries and bring evildoers to justice. Her adventures will be shown in twenty two-reel episodes. One of the episodes will be released every Wednesday, commencing with Jan. 27. The general heading of the stories in which Ruth figures is "The Girl Detective Series."

The Kalem Company, with two popular series to its credit, "The Alice Joyce Series" and "The Hazards of Helen," will produce "The Girl Detective Series." The unique feature about "The Girl Detective Series" is that each story is based upon fact. The people who see the various episodes will instantly recognize in them mysteries which have engrossed the attention of the entire country. While some of these have really never been solved, Kalem presents its theory as to how they were committed.

Kalem has decided to make "The Girl Detective Series" a part of its regular programme. The stories will replace the two-reel productions now being released on Wednesday. The first episode of "The Girl Detective Series" will be "The Affair of the Deserted House."

BOOSTING "THE PIT"

Novel Schemes Adopted by World Film Corporation in Chicago

When the World Film photoplay presenting Wilton Lackaye in "The Pit" plays the various theaters in Chicago, each lady attending any of the theaters at which "The Pit" is shown will receive with the compliments of the flour manufacturers a silk sack containing a pound of flour put up in representation of a ninety-eight pound sack. "The Pit" stars Wilton Lackaye, Gail Kane, and Milton Sills. The scenes were made in Chicago and the story tells of Chicago and its Board of Trade.

When Harry Weiss, the Chicago manager for the World Film Corporation, heard it was being made in the city, he got busy. The above is the first scheme. The second was the taking of a picture in which many prominent wheat dealers posed, and three weekly motion picture cameramen were on the job taking a moving picture of Wilton Lackaye making a moving picture. All the critics of the dramatic sections of the daily papers gave Wilton Lackaye space, with the result that two extra prints of the film will be needed to take care of the bookings in Chicago.

ORRIN JOHNSON SIGNED

Will Appear in B. A. Rolfe's Production of "Satan Sanderson" for Screen

"Satan Sanderson," the next B. A. Rolfe production, following "The Three of Us," with Mabel Taliaferro, will have Orrin Johnson as the featured star. The picture will be produced by J. W. Noble, who handled the Mutual Girl Weekly for a long time.

Orrin Johnson's last stage appearances in New York were in "The Marriage Game" and "The Rule of Three." Mr. Johnson has been seen on the legitimate stage for over twenty years, including appearances under the direction of Charles Frohman, David Belasco, Sol Smith Russell, and A. M. Palmer, and played in prominent roles with Annie Russell, Maude Adams, and Margaret Illington. He has frequently been starred at the head of his own company.

"SAMSON" COMPLETED

Box Office Feature, Adapted from Play, Staged on a Big Scale

"Samson," the Box Office Attraction Company feature produced under the direction of Edgar Lewis, has been completed and preparations are now being made to place it on the market. This feature is adapted from the Bernstein play, which had a long run in New York and met with success throughout the country.

For the spectacular scene showing the panic on the Paris Bourse, Director Lewis and his assistant, George De Carleton, were fortunate in securing through the Wall Street Relief Association the services of a number of New York brokers who had themselves been through actual panics. This scene presented an unusual difficulty since it is usually very hard to secure extras of sufficient intelligence for scenes of this character. But 200 real brokers turned the trick.

ENGLISH KINETOPHOTE RIGHTS

T. H. Davidson, of Davidson's Film Sales Agency, London, sailed for England last week after signing a contract to handle the entire output of the Kinetophote Company in England. Mr. Davidson believes that the feature is coming back into favor in England, and does not seem to be worrying about the effects of the war.

EDITH TALIAFERRO'S DEBUT

The Lasky Feature Play Company announces that William C. De Mille's play, "Young Romance," has been chosen as the play in which Edith Taliaferro will make her screen debut. The film will be produced at the Hollywood studios under the direction of Cecil De Mille, brother of the author.

THE BLACK SHEEP

Marguerite Courtot and Tom Moore in a Powerful Two-act Modern Drama

The doctor and his ne'er-do-well brother are rivals for the hand of Ruth Sanders. Just as he is about to triumph, an astounding incident reveals the ne'er-do-well's real character.

Released Monday, Dec. 28th. Eye-catching 1, 3 and 6-Sheet Four-color Lithographs

LOVE, OIL AND GREASE

Oil and grease may not be the deadliest weapons for dueling purposes, but Ham and Bud make them mighty effective as laugh-producers.

Released Tuesday, Dec. 29th

Scene from "THE GIRL TELEGRAPHER'S PERIL"

THE DERELICT

A Star Cast in a Modern Two-act Drama

A powerful indictment against fake remedies. Clinton's fight to free himself of the drug habit, caused by "headache" powders, is of unusual interest.

Released Wednesday, Dec. 30
Strong 1, 3 and 6-Sheets

GETTING FATHER'S GOAT

It's easy for the judge's daughter to twine him 'round her thumb after she finds the I.O.U. he loses in his flight from the gambling house. A laugh clear through.

Released Friday, Jan. 1

THE GIRL TELEGRAPHER'S PERIL

An Episode of the

Hazards of Helen Railroad Series

We defy any person to sit unmoved while Helen, snatching a child from the path of the oncoming express, leaps off the bridge with the infant barely in time to escape death.

Released Saturday, Jan. 2d. Striking 1 and 3-Sheet Four-color Lithographs

KALEM COMPANY

235-239 W. 23d Street NEW YORK

EDISON

THE GREAT EDISON FIRE
was a severe blow, but will not interfere with Edison Service or Edison Quality
BETTER THAN EVER

"FANTASMA"

IN FIVE PARTS

Hanlon Brothers' Greatest Spectacle

GEO. HANLON, Jr., Clown

Released Jan. 19th, 1915 ***Through General Film Co.***

George Hanlon, Jr., appears as Pico, the most famous clown ever created. W. T. Carleton, the noted Mephisto, as the Prince of Darkness. The greatest money making spectacle the stage has ever seen—ten million dollars gross—during thirty years of popularity. More beautiful, weird and wonderful than the great stage illusionists, Hanlon Brothers, ever could make it. A gorgeous panorama in Fairyland, illumined with brilliant photography and exquisite color effects. Princes and Princesses, bewitched, are torn asunder by Mephisto Zamaliel carrying her off to the lower regions and beneath the sea. The Prince, with ever faithful and funny Pico, follow her tortuous trails, aided by the all powerful Queen Fantasma, till the Lovers, united, sail away on the sea of happiness—an exquisite effect. Indescribably beautiful.

THOMAS A. EDISON, INC., 267 Lakeside Avenue, Orange, N. J.

CRANE WILBUR

"PERILS OF PAULINE" STAR

Touring Principal Cities ***Sweeping Success***

Address care Chas. F. Atkinson, 211 Tremont St., Boston, Mass.

CAROL HALLOWAY **LEADS**
JACK HALLOWAY **JUVENILES**
Eclair Company . . . . . Tucson, Ariz.
Coming Releases: **"The Peace Treaty," "The Violinist"**

EDISON PLANT AFIRE

Heroic Work Saves Negatives and Releases Will Go On—Loss Nearly a Million

By a fire that burned with incredible swiftness, fanned by a high wind, the manufacturing plant of the Thomas A. Edison, Inc., at Orange, N. J., was destroyed last Wednesday night at a loss that will total nearly a million dollars. Due to magnificent personal courage and a remarkable exhibition of the "Edison family spirit" on the part of the employes, all the priceless negatives were saved. And as the Edison production studio is located in New York city, miles away, the Edison film releases, the management announces, will go on without interruption.

In fact, before 8 o'clock the next morning, and while the firemen were still pouring water on the ruins, film manufacturing was started anew and with characteristic Edison vigor in several of the buildings untouched by fire, and in other film printing concerns in Orange. The buildings, which are twenty-four in number, were all of the most modern fireproof construction, but the firemen were practically helpless, as the city water supply was signally inadequate.

Sharply outlined in the fierce glare, sixty-seven-year-old Mr. Edison, issuing orders to his army of five thousand employes, made a picturesque figure strongly suggesting a veteran general on a field of battle. Despite the fact that he carried no insurance, except his own fire fund, his cheerfulness amazed all as he smilingly remarked in between times: "Well, I've gambled and I'm a good loser. Those buildings will go up again at once, but I'll see that this time I have my own fire protection in sufficient water."

The spread of the fire among the concrete buildings surprised all. The film plant was the last to take fire and motion pictures never recorded more heroic and self-sacrificing work than the employes, fighting firemen and policemen to get into the burning building to save the precious negatives. With explosions occurring frequently in the film plant, every entry made into the building was at a dare-devil risk of life. T. A. Ward, an operator in the testing plant, was dragged out, overcome, with a film negative securely buttoned under his shirt to escape the danger of the heat.

The flames were nearing the feature film department before it was discovered that two films, "Fantasma" and "The Colonel of the Red Hussars," upon which the Edison people had spent so much time, were missing. Dashing a pail of water over his clothes, Fred Duryea broke past the firemen and disappeared into the building. Before long a barrel rolled out at the firemen's feet. Duryea slowly crawled after it. With remarkable presence of mind, knowing the foolhardiness of carrying the films through the heat, he had thrown the invaluable films into the barrel and rolled it ahead of him on the floor where the heat was at a minimum.

The exact cause of the fire is not known. It started near the cabinet shop, which was adjacent to the film plant. The stock of current releases were all fortunately saved.

PHILLY EXHIBITORS' BALL

Prominent Players Attend Successful Affair of Quaker City Exhibitors

PHILADELPHIA (*Special*).—Philadelphia exhibitors held their most successful ball last Tuesday at Horticultural Hall. In addition to the hundreds of exhibitors and photoplay followers who thronged the ball, over two score of prominent photoplayers were present. Ormi Hawley and Romaine Fielding led the grand march. Among the other players present were Clara Kimball Young, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, and Edmund Breese. Siegmund Lubin and Carl Laemmle were on hand.

During the evening a beautiful colored drawing of Clara Kimball Young was put up at auction, the proceeds of which were to go to the Belgian Relief Fund. Siegmund Lubin and Carl Laemmle joined together and secured the painting.

An event of the evening which proved its human-interest worth to those who were witnesses, was the meeting between Mr. Fielding and Edmund Breese, famous legitimate star. Fourteen years had elapsed since the paths of these two artists crossed; prior to that, when Mr. Fielding was also doing the legitimate, the two men had been fast friends.

F. P. GETS JOHN MASON

Stage Star Will Be Seen in Screen Adaptation of "Jim, the Penman"

After ignoring the offers of several feature companies, John Mason has succumbed to the inducements held out by the Famous Players Film Company and will be seen on the Paramount programme in a screen adaptation of "Jim, the Penman."

Mr. Mason will be seen in the title-role of this famous play by Sir Charles L. Young. A cast of the usual Famous Players strength will be provided in his support.

ALICE BRADY IN FILM

The World Film Company's five-part production, "As Ye Sow," with Alice Brady in the leading role, has been completed and will soon be released. The picture is adapted from the play by the Rev. John Snyder, which was produced with great success ten years ago. A shipwreck scene, which was taken off the Massachusetts coast in an actual storm, is one of the features.

CHARLES GODDARD, ARTHUR REEVE.

Fiction Writer and Playwright, Who Will Create "The Exploits of Elaine," New Pathe Serial, Featuring Arnold Daly and Pearl White.

WITH THE FILM MEN

Harvey Gates, publicity man for Romaine Fielding, came over to New York last week to arrange for the removal of his family to Philadelphia, where he will be permanently located. Harvey will have one of his stories released by Universal this week, a two-reeler featuring King Baggot and directed by George Lessey.

Edwin Bower Hesser has returned to Broadway once more after a brief season of worshipping strange gods in other cities. He returns as publicity expert for a number of companies, among them Sawyer, Inc., and the Goldenlite Fibre Screen. Hesser is bubbling over with enthusiasm for Goldenlite—which he says is the only waterproof, dampproof and foolproof screen on the market.

Bernard Lowenthal, of the Life Photo Company, made the cryptic remark that this was "a bad year for vice-presidents." Don't know what he means, but I can't "take a dare."

I Bit, Too, Solomon

Last week I received a press sheet headed "Elsie Janis Married." Without reading it carefully I took it to the dramatic editor as a piece of news. He passed it on to every one in the office, and it came back to me. I read it once again and found that the fair Elsie had been married to Courtenay Foote—but only in a picture. It was a fine sell, and we all bit.

The World Film offices are so busy these days that even Jacob Wilk, the genial publicity man, has scarcely time to talk to a mere advertising solicitor, and as for Milton Hoffman—well, you can't even approach him. Business has increased so rapidly that the ground floor of the building has been leased for the New York Exchange.

What Kind of a Package?

What is described as a "delightful package party" was given by the Cameragraph Club, composed of the foremen of every department of the Nicholas Power Company, at Eldert Hall, Brooklyn, last week. All the officers of the company were present and mingled much speech-making with many refreshments. The officers of the club are: Theodore Uhlemann, president; H. Tonnerson, vice-president; S. S. Casard, treasurer, and A. J. Lang, secretary. Honorary members: Nicholas Power, Edward Earl, J. F. Sherrett, and Will C. Smith.

Arthur S. Kane, assistant general manager of the World Film Corporation, is away on a two weeks' business trip. His itinerary will bring him to Philadelphia, Washington, Atlanta, New Orleans, and Dallas.

Arthur M. Briant, formerly with the New York City News Association, has joined the publicity staff of the Universal in charge of their syndicate service.

Victor Johnson, advertising manager for the Ditmar pictures, is a proud papa. Baby was born Sunday and weighed seven pounds one ounce—don't overlook the one ounce.

P. J. B.

PROFIT SHARING PLAN

World Film Corporation Employes to Get Part of the Earnings

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, announces that he has inaugurated a profit sharing plan for his company whereby all the employes in all parts of the country will benefit.

The details of the profit sharing plan have been published in a booklet which has been sent to every employe of the corporation.

ROSINA HENLEY

Through an unfortunate error in last week's issue of THE MIRROR, the caption under a photograph from "The Sign of the Cross" was made to read "Ethel Gray Terry and William Farnum," instead of "Rosina Henley and William Farnum." This correction is made in justice to Miss Henley, whose good work plays so large a part in the success of this Famous Players' production.

A STUDY IN EXPRESSIONS FROM UNIVERSAL'S "A PAGE FROM LIFE," DEC. 22.

Anna Little and "Doctor" Harry Crane Are Seen in the Principal Roles.

MINA FILMS HERE

Much Discussed Comedies Make Bow on General Film Programme

Mina films, Chester Beecroft spells the name with the "a" capitalized to indicate the meaning, "Made in America," make their bow on the General Film programme to-morrow. "The Thrilling Adventures of Count Verace" is the initial Mina release. This production was directed by Milton Fahrney, and has for its leading woman Mlle. Valkyrien, the noted Danish feature star. For the present Mina pictures will be released once a week on Thursday, with additions being made from time to time until three a week are on the General Film programme.

The future release will include, in addition to the one-reel comedies, which are now admitted among the most popular of film subjects, a series of animal pictures in which the Hostock animals will be featured. This is the largest collection of trained wild animals in the world, and with its purchase at a record price by David Horsley, the latter also secured the services of twelve of the original trainers and Harry Tudor, who has managed the show for ten years.

Harry La Pearl, the American clown, who formerly headed the Barnum and Bailey funmakers, and the New York Hippodrome forces, is also being featured in a forthcoming Mina series. Harry Palmer, the newspaper cartoonist and war correspondent, is preparing another series. Milton Fahrney is chief director, and in his own productions Mlle. Valkyrien and pretty Elaine Ivans will be featured. A series of trick comedies, made possible by a camera just invented by David Horsley, is another surprise promised.

PATHEITES DINE

Director Gaunier Honored at Feast Attended by Score of Fellow Workers

The Pathe rooster crowed long and lustily Saturday night at the Cafe Lalloy. He crowed at a dinner tendered by the business associates of Louis Gaunier, chief director of Pathe Freres, to wish him Godspeed and bon voyage on his trip to Italy, where he goes this week to spend some time reorganizing the studios of the company.

Covers were laid for thirty, and an excellent menu aided by copious quantities of wine loosened the tongues of the guests and served to remove all feelings of restraint, so that at the end of the third course, when Arnold Daly, Pearl White, and Mrs. Wharton arrived, they were received with open arms.

Everybody made speeches, "Pap" Parsons sang a song, so did Frank Franconi, but C. A. Karpen made the hit of the evening with several topical songs written especially for the occasion. One of them, "Poor Pauline," was so clever that Mr. Daly offered to use it in vaudeville.

Mr. Daly made one of his characteristic witty speeches, which brought down the house, and Simon Bowman, Mr. Gaunier's oldest business associate, told how Gaunier could get anything he wanted from the Jersey City authorities. During Mr. Gaunier's few words of appreciation Mrs. Gaunier arrived. At the conclusion of the festivities a French flag was presented to Mr. Gaunier to the strains of "It's a Long Way to Tipperary," and everybody went home happy.

Those present were: Mr. and Mrs. Louis Gaunier, Ed A. MacManus, of the Hearst papers; Fred Beecroft, DRAMATIC MIRROR; James Hoff, *Moving Picture World*; Edwin Auger, J. K. Burger, Jule Burnstein, Ramires Torras, Fred Davidson, C. A. Karpen, J. W. Kyle, I. M. Goodfield, Henry Vernot, Arnold Daly, Pearl White, Mr. and Mrs. L. W. Wharton, Charles Dupuis, W. J. Wessel, H. W. Hurst, Simon Bowman, Frank Franconi, F. W. Watney, G. Bardet, P. A. Parsons, G. W. Seitz.

VITAGRAPH HELPS POOR

Last Wednesday evening, at the Vitagraph Theater, was given over to the benefit of the Christmas Fund and $1,106 was netted for the poor of New York city by a specially arranged performance. A score of Vitagraph players and directors assisted by the sale of programmes, and one of the Vitagraph heads secured the autographed programme, which was auctioned off, bringing $100.

BAN ON CONTESTS

PHILADELPHIA (*Special*).—All prize contests or prize drawings conducted by theaters have been held to be a lottery and therefore in violation of the law in a general order issued by Superintendent Robinson. Exhibitors were given until Dec. 15 to bring all contests to a close. After that date offenders will be prosecuted.

CRANE WILBUR ON TOUR

Crane Wilbur, the star of "The Perils of Pauline," is meeting with unusual success in his tour of the large cities of the country in an offering written by himself and presented by a strong cast. Charles F. Atkinson, of 211 Tremont Street, Boston, is handling the tour. Pictures showing the former Pathe star are included in the act.

SHELDON LEWIS WITH PATHE

Sheldon Lewis, whose interpretation of "Dutch Joe" in William A. Brady's production of "Life" is attracting attention, has been signed by Pathe to take a prominent part in the new serial, "The Exploits of Elaine."

MARK SWAN,
Author of the Prize Story.

JUDGES FACE BIG TASK

With End of "Artistic Ending" Contest Near Entries Pour in Faster Than Ever

Mark Swan may look pleasant enough in the above photograph, but then, the cameraman didn't catch him as he surveyed the store room given over to the manuscripts entered in THE MIRROR-Edison Artistic Ending Contest. If he had, you would see a face touched with a bit of worry, but nevertheless determined. For, though the manuscripts are piling in at a rate sufficient to bring a gray hair or two to the head of any hardy judge, the arbiters in THE MIRROR-Edison contest are buckling down to their work with a grim decision to weigh carefully every manuscript and get the best, no matter what the labor.

Don't let the fact that you have hundreds of competitors swerve you from your determination to enter if your ending has not already been sent in. There is only one best, and your completion of Mark Swan's story may easily be that one, and you the writer to receive the $50 award and see his name flashed on the screen with the completed production as author of the prize-winning ending. The value of this publicity to the photoplay author, both "real and near," cannot be calculated.

It should not be necessary to again urge observance of the rules on contestants. Many of the entrants are losing all chance for the prizes by failure to observe the simplest of the rules. Space will not permit the citing of specific instances, but *read the rules over carefully*, and when you are about to send your manuscript in go over the rules once more and see that you have observed them in the matter of keeping your name secret, putting your titles on a separate sheet, and so on.

Readers who missed the Nov. 18 issue containing Mark Swan's unfinished scenario may secure it by sending 10 cents to THE MIRROR office. Don't lose time in making inquiries. There is no extra charge for this back number, merely the usual price of current issues, 10 cents.

RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or THOS. EDISON, Inc., can compete for any of the prizes offered in this contest.

Six Prizes

$50.00. For the best completion of the photoplay story (300 feet).

$10.00. In four consolation prizes of $10 each, to second, third and fourth best completion of the photoplay story.

$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of $10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Judging

The following points will be taken into consideration by Judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prizes for the best photoplay title;

Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

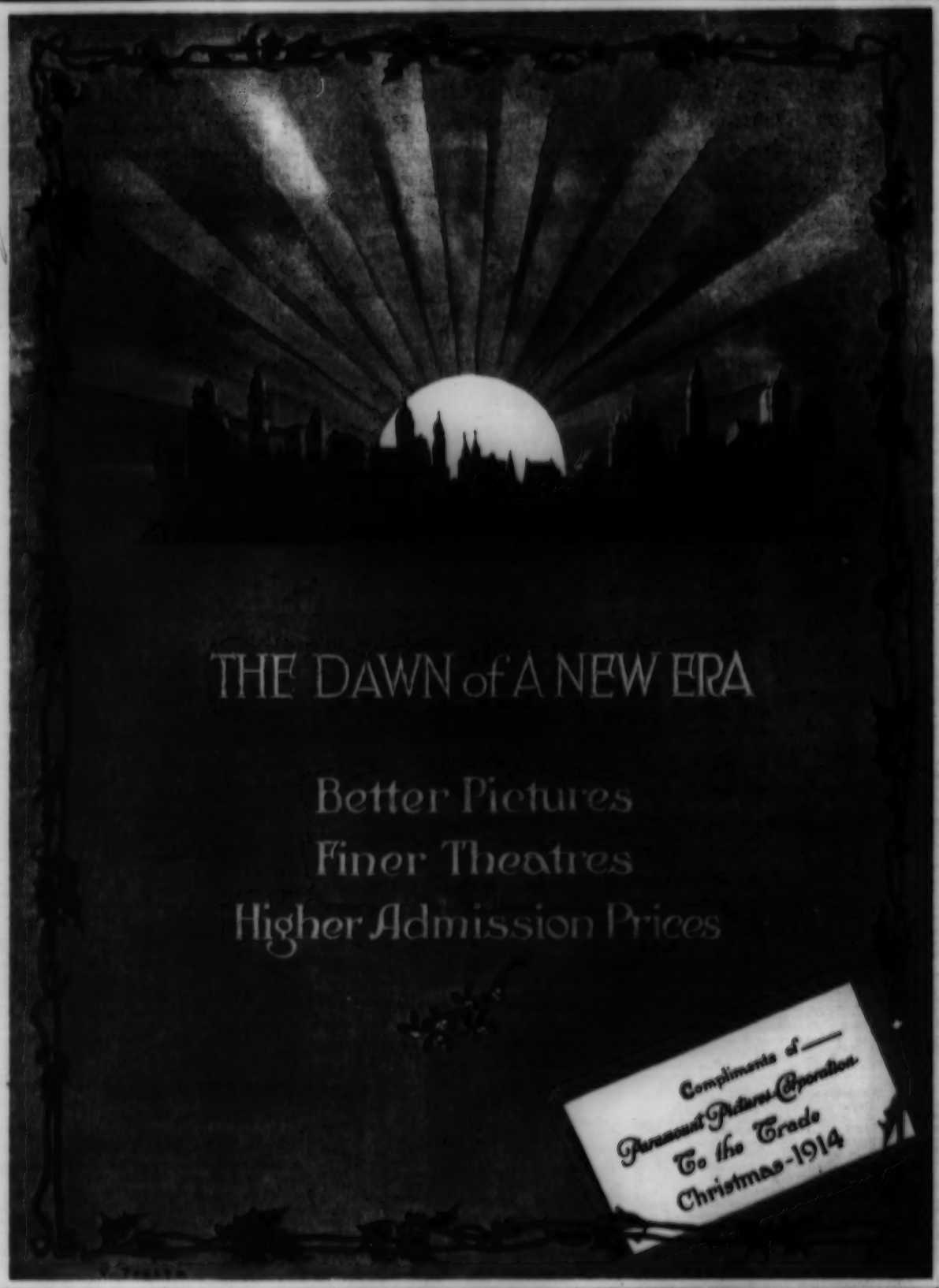
Robert E. Welsh, Editor Motion Picture Department, NEW YORK DRAMATIC MIRROR.

William Lord Wright, Editor "Photo-playwrights, Real and Near" Department, NEW YORK DRAMATIC MIRROR.

Decision of the judges will be made as soon after close of contest as practicable. The envelopes with names and addresses will not be opened until the judges have made their decisions.

Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

MAKOTO INOKUCHI, the well-known Japanese actor, who was seen on Broadway in "Paid in Full," "Bought and Paid For," "The Daughter of Heaven," and other plays, is one of the stars in the George Kleine adaptation of "Officer 666," being produced under the direction of George Fitzmaurice.



FRANK POWELL
Feature Producer---The Box Office Attraction Co.
COMING! "A Fool There Was" IN PREPARATION Wilton Lackaye in "The Children of the Ghetto"

MARSHAL NEILAN
Managing Director
KALEM CO. Hollywood, Calif.

WM. F. HADDOCK
DIRECTOR Open for Offers
Thoroughly experienced. Recommendations, past performances
Address care the Screen Club

FEATURE FILMS OF THE WEEK

TRIO OF ECLECTIC FEATURES

With Ernest Truax in Lead, George Fitzmaurice Produces Rollicking Comedy—Two Foreign-Made Features Shown

"THE BOMB BOY"

Comedy in Three Parts. Produced by the Pathe Players Under the Direction of George Fitzmaurice.

Lightning Erny ..... Ernest Truax
Mame ..... Elaine Ivans
Grand Duke Surgius ..... M. O. Penn
Anna Karenski ..... Eleanor Woodruff

Given the right sort of a role—he has it here—and Ernest Truax may take his place with the most engaging comedians that the screen has brought forth. He plays a boy with the art of a man. Photoplays have never lacked youthful actors, but they have lacked players of youthful appearance and personality supplemented by a mature skill in characterization. Because he possesses all of these attributes to a marked degree, Truax is able to portray a messenger boy that should stand for some time as a model of how a messenger boy may be made most effective in a comedy film. His name is Lightning Erny.

Having placed first credit for the success of this picture where it seems to belong, it is only fair to add that Director Fitzmaurice helped his featured player immensely by giving him a thoroughly good story to work in, with the support of an excellent cast. Elaine Ivans, for example, is precisely the type to give color to Lightning Erny's fickle sweetheart, Mame; Mr. O. Penn looks every bit a Russian grand duke and Eleanor Woodruff displays the seriousness that becomes a Nihilist with a bomb hidden in a hat box. We have yet to catch a smile on the lips of a Nihilist. Then there is Carl Harbaugh, playing a likely young gangster, who steals the affections of Mame, and as readily returns them when it suits his whim. These are by no means all of the players appearing in "The Bomb Boy," but they are the pick of a cast that is used to good purpose.

Just a stroke of luck gives Erny the adventure that leaves him with a pocketful of money and the appellation of "bomb boy," carrying with it the admiration of all the youth of the town. Grand Duke Surgius has come to America, and close on his trail is Anna Karenski, an emissary of the Nihilists, who, in league with American accomplices, is to explode a bomb where it will do the Grand Duke the most harm. Because of trouble with the custom house inspectors, Erny is called upon to deliver the explosive, reposing in an innocent appearing hat box. How he discovers the plan and works against the most discouraging odds to frustrate it, goes to make a story at times farcical, at others melodramatic and always interesting.

Most of the scenes are exteriors taken in the neighborhood of New York, but for the much delayed explosion of the bomb and a dive from a high rock made by Truax, the company journeyed to Saranac Lake. Director Fitzmaurice's picture was shown with considerable success at the New York Exhibitors' ball last week.

"The Star of Genius"

Mlle. Napierkowska, dancer and actress of many important roles in Pathe pictures made at the Paris studio, is the particular star in this three-reel drama giving a persuasive treatment of a conventional theme. Perhaps it is not quite just to characterize the theme as entirely conventional, either, for early in the picture there is a happening strange to photoplays. A young composer has his opera produced and it fails. We are familiar with the struggles of unappreciated genius to get a hearing, but the idea of genius proving deficient when heard, is seldom countenanced by scenario writers.

This time, however, the composer leaves the opera house in a very despondent mood, and the misery of a flower girl whose money has been stolen appeals to him. On the assumption that two failures may make one success, he takes her to his home and soon, because of her beautiful dancing, is inspired to write another opera. The critics are delighted and all goes well until Valerie, who sprang to fame in the leading role, runs off with another man. The composer has many uneasy hours before he gets her back. Even for a French film, the settings in "The Star of Genius," especially those showing the performance of the opera, are remarkably fine.

"When Wealth Aspired"

Like many stories of Italian origin, this drama in three reels offers a rather artificial mingling of love and avarice, deceit and revenge. Paola is married because of her wealth, but she is not aware of this until so informed in a note left by her father's secretary, who loved her. The secretary is killed in a duel. With true Italian cunning, Paola schemes to have her husband killed by his best friend, an accomplished swordsman. By winning the love of the friend in question she makes a duel inevitable and the result of the duel is a foregone conclusion to anyone familiar with the drift of Italian photoplays. The picture is excellently staged and photographed, and the chief characters are acted with dignity and force. D.

"THE CONSPIRACY" FILMED

Famous Players Company Produces Famous Melodrama With John Emerson in His Origin Role

"THE CONSPIRACY"

Four-Reel Famous Players Film Company. Release for Dec. 10. Presented by Charles Frohman on the Paramount Programme. Directed by Alan Dwan from the play by Robert Baker and John Emerson.

Winthrop Clavering ..... John Emerson
Margaret Holt ..... Lois Meredith
Jack Howell ..... Harold Lockwood
Juanita ..... Iva Shepherd
Victor Holt ..... Francis Byrne
Morton ..... Hal Clarendon
Bill Flynn ..... Dodson Mitchell
Ravelli ..... Edward Durand

Charles Frohman, who lends his name for the first time to a screen drama, may rest assured that it is all for the best. Best for the company that produced it and assured of a big audience for a product that can add nothing but luster to an already illustrious name. Indeed, it is highly probable that the play possessed but a fraction of the realism of its camera conception.

Winthrop Clavering hardly seems an appropriate name for the eccentric old writer of mystery plays. Mr. Emerson, who gave him life, continues the career of the rather kindhearted old man who writes stories that solve crimes baffling the police. And they, of course, are vastly amused at his efforts and he at theirs. Nevertheless, he appears to have access to the scenes of various crimes with the liberty that various amateur detectives have been granted in our favorite fiction of the past few years. Mr. Clavering, in short, writes as did Edgar Allan Poe in his "Murders in the Rue Morgue," coupled with a temperament that lends the film its lighter aspect. It is the same character that won it a respect that will hardly dim in its migration to another medium.

The offering changes from drama to comedy; it is neither grim nor does it require a continuous grin. Each relieves the other with commendable frequency, though it be slightly at the expense of its continuity. It commences with the author in his study dictating 'till the break of dawn, after which it digs back and gives us the necessary and somewhat disagreeable details of why the district attorney has sworn to catch the Scarlet Band and why Clavering, having helped corner a member of that organization, is anxious to continue his record.

Lois Meredith takes the part of the country sister of the district attorney, who is waylaid by the white slavers on her arrival in the big city. She secures a position with the head of the band as stenographer, in trying to help her brother, and discovers that the woman who enmeshed her is one of them. In self-defense she kills the band leader and then disappears. The astute psycho-novelist seeks a new stenographer at the Refuge House for Girls and selects the latest arrival—the sister of the district attorney. Lois Meredith makes a very girlish figure of her part. It is a shrinking, sensitive character whose good points of finer meaning may escape some audiences, who, nevertheless, cannot but acknowledge her charm. In every way it is another of those "Famous Players" casts. From one end to the other, it is of an even modulation. Such names as Hal Clarendon, Harold Lockwood, Francis Byrne, and Iva Shepherd may be better known than some of the others, but the minor parts stood out in equal prominence.

Unlike many of this company's offerings, the camera is set for the most part in the studio. A notable set was the one in the newspaper office. The play finishes by showing the stenographer working over the solution of the crime she herself committed, and, under the astute eye of the professor, confessing. Thrilling melodrama of the kind that satisfies, releases her brother, and she herself finds solace in the company of the cub reporter. F.

OWEN MOORE AND MARY PICKFORD IN "CINDERELLA."
An Unusual Fireplace Effect in the Famous Players' Christmas Release.

VITAGRAPH'S LATEST

"C. O. D."

Broadway Star Feature. Produced by the Vitagraph Company in Four Parts. Based on a Play by Frederick Chapin. Directed by Tefft Johnson.

C. O. Darlington ..... Harry Davenport
C. O. Drudge ..... Hughie Mack
C. O. Dusenberry ..... Charles Brown
Mrs. Darlington ..... Eulalie Jensen
Mrs. Drudge ..... Mabel Kelly
Mrs. Dusenberry ..... Edwina Robbins
Willis Willing ..... Jack Ridges
Wallis Walters ..... William Dunn
Wilton Wallford ..... Stephen Lennon
Farmer Jones ..... William Shea
Mrs. Jones, his wife ..... Minnie Storey
Twills Jones ..... Ethel Corcoran
Ira Jones ..... Mary Anderson
Irma Jones ..... Ruth Edwards
Lem, the hired man ..... Charles Edwards

They all go by threes in this comedy—three married men, three married women playing at being widows, three Lotharios to court them, three pretty daughters of a farmer and three convicts escaped from prison. Out of this simple and well diversified human material the producers of the motion picture "C. O. D." have wrought a highly laughable farce-comedy that possesses the virtues of novelty in the situations and humor in the acting, especially that of Harry Davenport, Hughie Mack, and Charles Brown as the trio of husbands, C. O. Darlington, C. O. Drudge, and C. O. Dusenberry.

Primarily, of course, it is a farce, but even a farce may profit by thrills, so early in this picture we have a train wreck, a head-on collision that reduces the engines to useless junk and the coaches to burning timber. As the film is cut, one does not see the actual meeting of the engines, but there is no mistaking the disastrous consequences when a close-up of the smouldering debris is flashed on the screen. And out of the wreckage crawl the three pajama-clad C. O. Ds., unharmed, but a bit disconcerted by the unfortunate commencement of their vacation in the country.

Here is an auspicious opening for lively farce in which the complications pile up apace. The husbands ask aid of Farmer Jones and unfortunately answer to the description of three escaped convicts. They are given the work of farmhands pending the time when the farmer can turn them over to the authorities and collect the reward. While all this is happening, the wives of Darlington, Drudge and Dusenberry are enjoying a week's vacation on their own account. Fate, in the guise of three bachelors, leads them to the Jones farm for dinner. Now the philandering husbands are finding solace in the society of the pretty Jones girls and under the circumstances they prefer not to meet their wives, hence much scurrying about and seeking of available hiding places.

Many legitimate laughs arise from the situation at the farmhouse, which becomes most humorously acute when the wives, because of a stalled automobile, are forced to return for the night. The farmer's wife assigns them to the rooms of the three girls, not knowing that the beds have already been given over to the three male guests. As the men are wearing feminine nightgowns and nightcaps, and are mistaken for women, the error is not discovered in time to prevent embarrassment for all concerned.

While the three actors already named take precedence in comedy acting, there are other performances of almost equal importance. It is a long cast and a uniformly efficient one in a film that retains its strength through four reels. D.

"THE BLACK SHEEP"

Kalem Drama in Two Reels. Directed by Tom Moore. Released Dec. 28.

Dr. Frank Clark ..... Robert Ellis
Joe, his brother ..... Tom Moore
Mrs. Clark ..... Frances Lincoln
Ruth Sanders ..... Marguerite Courtot
Herbert ..... Herbert Conley
Mrs. Sanders ..... Charlotte Courtot
Mr. Sanders ..... Richard Purdon

An audience may fail to grasp the true significance of this drama and wonder just what is the matter with the black sheep of the family that he should come to such a tragic end. There are two brothers, Frank, a circumspect young doctor, and Joe, much given to gambling and dissipation. The first reel is mainly exposition, showing the characters of the brothers and the arrival of a pretty girl in the house next door. After getting himself into a particularly nasty scrape, Joe is induced to leave town and try to reform in new surroundings.

But the real tragedy comes later, when the black sheep returns with reports of success and a big roll of bills. Frank looks into his eyes and knows that he is afflicted with a disease which should prevent his marrying. With all due respect for the writer of this scenario, no physician could diagnose such a case by a cursory examination of the kind. One may draw his own conclusions as to the nature of Joe's trouble. At all events, his marriage to Ruth, the pretty girl next door, must be stopped, and it is, after many tears and much sorrow, terminating with the suicide of the black sheep. In due time Frank marries Ruth himself.

Despite the vagueness due to a desire to treat a dangerous subject with delicacy, the film, in the main, offers sound drama acted with laudable sincerity by Tom Moore, Robert Ellis, and Marguerite Courtot in the principal roles. D.

"HOUNDED"

Two-Part Victor-Universal Feature, Directed by Ben Wilson.

There never was drama that came so near to being trite and that ended so brilliantly. A trial, an unjust sentence to jail, a release, a year's goodness, love for the banker's daughter, and his old prison record cast in his face; there is every reason to suspect the old "ex-convict" story, for the banker whom he would make his father-in-law then hounds him from job to job so that he finally goes home discouraged to his wife, who greets him with a little baby in her arms.

The next reel shows him committing an actual robbery, driven by desperation, cornered, confessing, and then denouncing his intended father-in-law in a lengthy insert, to be followed by a shorter one in which he tells him that "hell is full of better men than you." It sounds familiar.

In jail once more, the wife and child die, and he escapes from jail seeking revenge. This he proposes to wreak on the accomplices in his crime who turned State's evidence. The vision of his wife mercifully intervenes and instead he throws himself into the river, whence his body is cast. F.

GOSSIP OF THE STUDIOS

SPOTTISWOODE AITKEN,
And His Prize-Winning Daughter, Frances.

A SCENE IN EDISON'S "Olive's Opportunities" was supposed to show Mabel Trunnelle in danger, but unlooked for realism caused her to be in real danger when her hair caught fire while she was being rescued from a burning building. It makes a crackerjack scene for the film, but it resulted in the loss of considerable hair for Miss Trunnelle and bad burns for her and Edwin Earle, who attempted to put out the blazing hair.

GETTING A SCENE in Chinatown, New York, is always an almost impossible task, but Director Langdon West succeeded in doing it by making the Orientals think the street was being surveyed, fake rodmen standing by the camera for the purpose.

DARWIN KARR has completed another military picture, "The Ban of Coventry," which is his second army role for the Vitagraph Company in three months, and his fourth appearance in a picture intended for the Vitagraph Theater. "The Tangle," the other military picture, has been shown with success all over the country.

DIRECTORS SELDOM have the opportunity granted George Fitzmaurice, formerly of Pathe, now with George Kleine, who on Monday evening a week ago, was able to see the favorable reception given his three-part Pathe comedy, "The Bomb Boy," by hundreds of New York exhibitors. The picture was loaned for an advance showing at the New York Exhibitors' ball and scored before the hardest audience a picture can have.

DONALD MACKENZIE, who has been directing the closing numbers of "The Perils of Pauline," gave a dinner in the Hotel McAlpin last week to his fellow Patheites. Those present were Fritz Whatne, who presided as toastmaster; Mr. Kyle, Mr. St. Germain, Mr. Mink, Jack Disch, Mr. Mohn, Mr. Van Arsdale, Mr. Steuernagel, Mr. Heins, Mr. Zapetti, Pearl White, Frank Lang, Alec Thompson, Harry Crandall, Lefty Miller, Frank Redmond, Madame Staats, Johnny Meighan, H. Stocker, Mr. Davidson, Hannah Cohen.

DURING THE RECENT STORM in the East the Universal Weekly sent two cameramen along the coast to take views. Cameraman Whipple was on top of a house taking pictures when it crashed in. J. T. Rucker, another cameraman, was smashed up by a huge wave and slightly injured.

EDWIN CLARKE, who has been seen in Edison photoplays for four years, has been compelled to give up and seek California's mild climate. Mr. Clarke's most recent Edison appearance was in "Fantasma." His departure is sincerely regretted at the Bronx studio, where he was very popular.

JAMES W. CASTLE is a new Edison director, secured to direct comedies. Mr. Castle's experience as a stage director includes engagements with such stars as Madame Schumann-Heink, Marie Cahill, Raymond Hitchcock, William T. Carleton, and Adele Ritchie.

MARIE LA MANNA, less than a year ago a studious school girl, with no thoughts theatrical, has risen to stardom by her work in Edison's "Fantasma." Previous to that appearance she had been seen only in minor roles.

ONE OF THE NOVEL FEATURES presented at the annual Philadelphia Pen and Pencil Club "Night in Bohemia" last Thursday evening was a playlet, "The Red Label," in which four Lubin favorites, Rosetta Brice, Peter Lang, Jack Delson, and Arthur Matthews appeared. The sketch showed the taking of a motion picture, with Peter Lang, the director; Miss Brice as Marya and Jack Delson as Kowckowski, the two characters in the story filmed. Matthews made an amusing cameraman. The sketch was written by W. Barran Lewis, city editor of the Philadelphia *Press*.

SPOTTISWOODE AITKEN, the character man of Griffith's Mutual forces, has good reason to smile in the photograph shown on this page. His daughter Frances has just won the blue ribbon in the baby show held in the city of millionaires, Pasadena, Cal. Out of a possible 100 points Frances scored 98¼.

EDGAR JONES, of the Lubin forces, entertained a large party at the premiere of "Rolling Stones" in Atlantic City last week. This was in tribute to Edgar Selwyn, who presented the production, and who some years ago picked the Lubin leading man from the cowboy supernumeraries in a revival of "Arizona," and later gave him his first part with Kyrle Bellew in "A Gentleman of France."

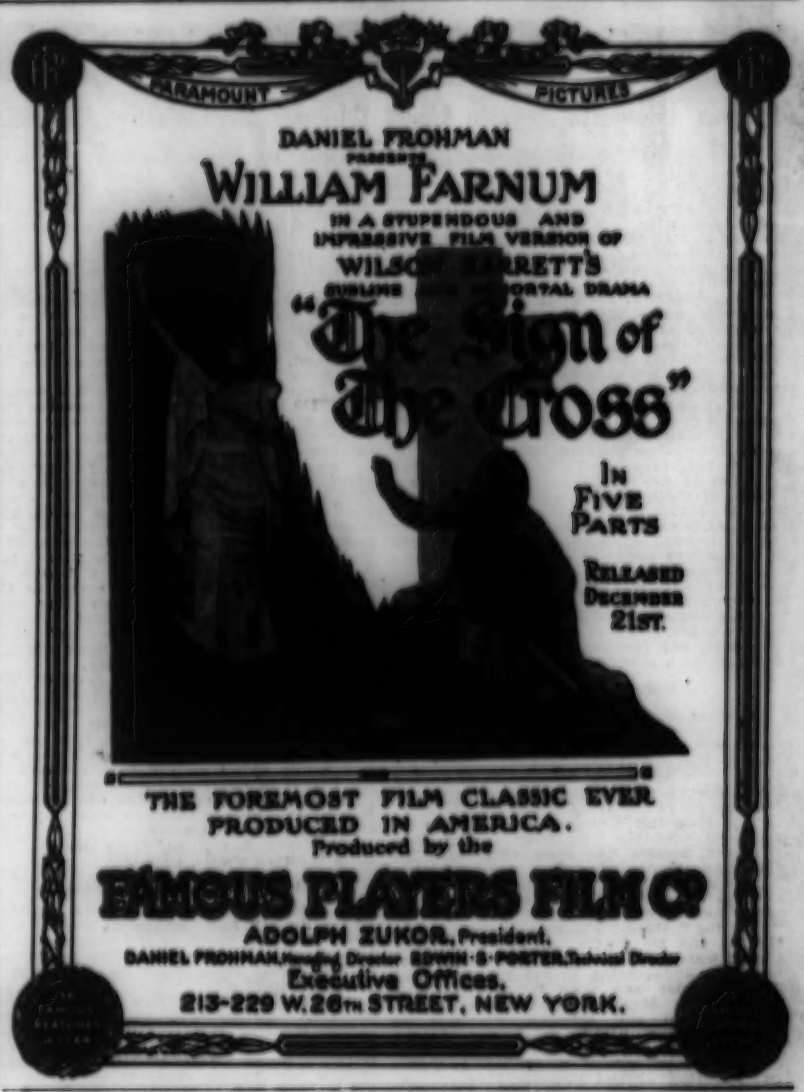
ROMAINE FIELDING began four big features on Sept. 7, and two of them are now completed with the other two nearing that stage. "Four in One" now has another meaning besides manager, author, producer, and lead.

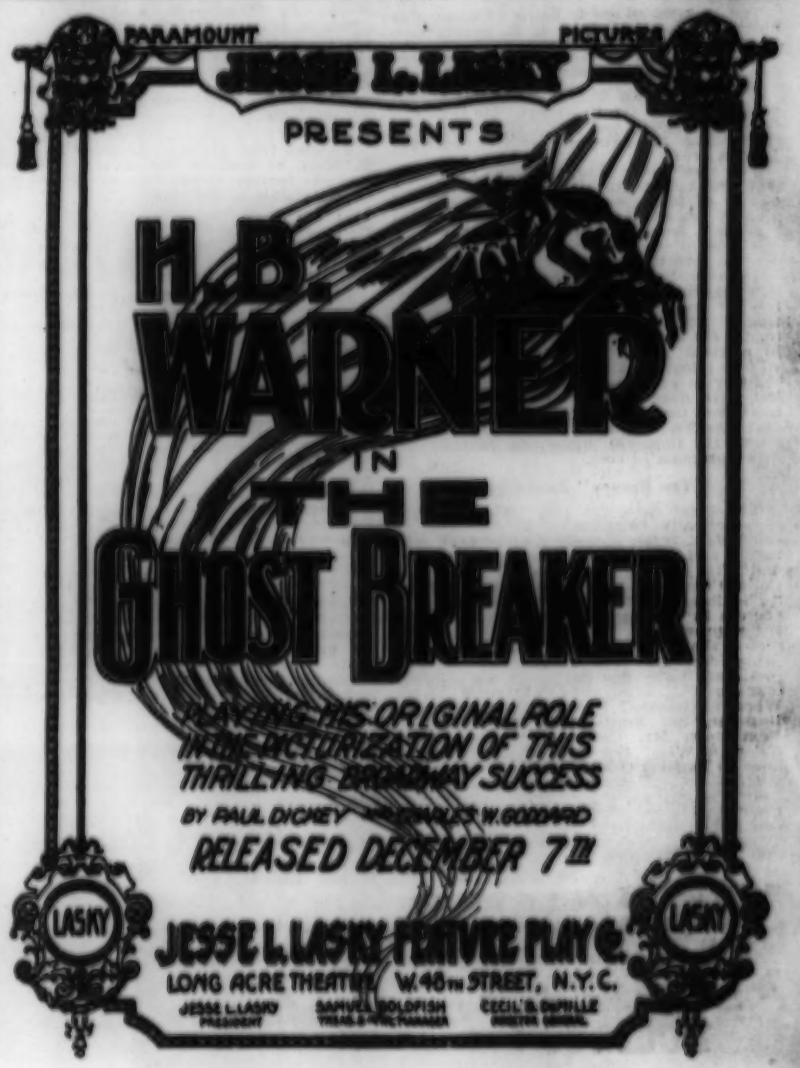
BLISS MILFORD, formerly of the Edison Company, and Hal August are among the players who will be seen in the support of Edwin August in his initial Kinetophote release, which, it is promised, will contain some unusual light effects. Edwin August attended the Philadelphia Exhibitors' ball last week as the representative of the Kinetophote Corporation.

"REHEARSING a scene until the participants work like automatons is one of the mistakes in present-day picture production," says Edgar Lewis, who has just completed "Samson" for the Box Office Attractions Company. "My own preference is for both principals and subordinates who have had stage training. A suggestion to them of the spirit of the scene will almost invariably bring at the first attempt a spontaneous response that will be far more effective than a scene that has been drilled until the action becomes mechanical.

DIRECTOR CHARLES SEAY, of the Edison Company, has just returned from a trip to the South for the purpose of securing several scenes for forthcoming Edison productions. In the party, which spent a good deal of time in Washington and Raleigh, N. C., were Mrs. William Bechtel, Bessie Learn, and Marie La Manna.

IT WAS last year when Maibelle Heikes Justice was in Northwestern Canada, back some 160 miles from railroad in the interior, when she secured much of the local coloring of her series of dramas and tragedies of the Northwest now being released by the Selig Polyscope Company, of which "The Lure o' the Windigo," released Dec. 14, is the second—the series starting with "Etienne of the Glad Heart." One evening, as Miss Justice sat in camp, a storm was approaching, when out of the swaying pines and even above the rising winds came a peculiar vibrant sound, wailing like a human voice, and she asked what it was. A wisened Cree Indian explained that it was "the voice of the Windigo," and told her of the old Indian superstitions of how this "voice" had lured men out of their blazed trails in the past and that it was still believed in. The sound resembled the human hand being patted over the mouth in a doleful echo. The incident and story was so impressive that the writer used it as the romantic local color around the fictitious tragedy of the Northern wilderness, to be found in the two-reel release, "The Lure o' the Windigo," which Selig produced in the North woods. Other weird and strange stories from Miss Justice's pen will follow, which are laid in the romantic country above 53.

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INVALIDS RECOVERING

Hobart Bosworth Swells Coast "Under the Weather" List—Newsy Items of a Busy Week in Film Colony

LOS ANGELES (*Special*).—Of the four notable invalids here, Helen Holmes is well on her way to recovery. However, Dorothy Gish, Director J. P. McGowan, of the Kalem, and Comedian Ford Sterling are still very ill people. All are believed to be out of danger, but all are subjects of close care. Mr. McGowan's injuries, a broken pelvis bone, sustained in his fall from a telegraph pole, will keep him from work at least six months, it now is announced. Mr. Sterling has suffered an extremely severe siege of typhoid pneumonia, and has lost much weight. Little Dorothy Gish is making a splendid fight against her ailments. Her terribly torn side and the extreme shock sustained when the rushing automobile struck her, threatened the young life, but Dorothy is not of the kind who surrender. Brave of spirit and determined in her battle for convalescence, she is gaining slowly. In order to amuse his little actress, Director D. W. Griffith appeared at the home with a mysterious package. The invalid awoke upon hearing a very familiar sound and, upon the wall before her eyes, Dorothy saw projected the very story in which she was playing when injured. Director Griffith, whose heart is more tender than he cares to admit, had purchased a small projecting machine as a present for little Dorothy.

Hobart Bosworth Ill

Another leading member of the Pacific Film colony who has been "under the weather" is Hobart Bosworth, of the Bosworth, Inc. Although not recovered entirely, that managing director is attending to duties at the studio where the Oliver Morosco plays are being filmed now.

The Biograph Company may gallop in right on schedule time now, feeling that the rain hoodoo has been removed. Al. Kaufman adopted the jinx upon arriving here ten days ago. The skies immediately clouded up and his Famous Players Company hasn't had a single good day of "shooting" since. The newcomers are settled at the Oz studio, where Mrs. Leslie Carter was at work. Allan Dwan, director, has been endeavoring to get the first production under way, with Marguerite Clark in the cast. Mary Pickford and company, according to the schedule, are due on or before Dec. 31, to work the Winter months. Manager Kaufman says the proposition of a permanent studio here is under consideration of the Famous Players corporation.

Incidentally, there is house cleaning due at the Bio studio. The A. B. aggregation is due Jan. 3, in large numbers.

Burton King with Universal

The well-known Burton King has signed a contract with the Universal. He is directing Edna Maison and Ray Gallagher, King is putting on two-reel pictures for the Powers brand.

The Script, official organ of the Photoplay Authors' League, in addition to its stirring expose of fake "scenario schools," has begun a movement to banish the word "movie" from the press and other publications of the country. *Collier's* was the first to give its promise.

Director D. W. Griffith has completed a new feature of five reels treating in a "different" manner certain sociological conditions. Abuse of the laws which are intended for the protection of society is shown in a vivid way. This Mutual production will be released as a special.

Ince-ville proposes to keep right on shooting, dark days and all. A lighting system has been installed on the big stage. As Manager Thomas Ince has his own power plant, the immense lamps can be operated at a minimum of cost.

"The Rosary" Ready Soon

The great Selig feature, "The Rosary," is practically completed. It will run at least eight reels, according to present estimates, and will follow "The Carpet of Bagdad" in release as a special production. Colin Campbell, in preparing and filming "The Rosary," has achieved extraordinary success in making "life" where there was little previously. It is confidently predicted that this also will prove a masterpiece from the hand of the director who produced "The Spoilers." In the all-star cast were such notables as Kathlyn Williams, Wheeler Oakman, Charles Clary, Eugenie Besserer, Sid Smith, and Fred Huntley. Next upon Mr. Campbell's list is "The Ne'er Do Well," the most of which will be done in Panama this Winter.

Miss Esther Sturgeon, ingenue of the Rollin S. Sturgeon family, is hurrying to acquire more teeth and growth before father can return from Bear Valley with his Vitagraph feature company. If papa remains away much longer he will need an introduction.

"Yours for Universal peace," says the inscription upon a corking photo of the redoubtable Laura Oakley, clad in her newest uniform and cap and representing herself in the lifelike role of chief of police of Universal City. Miss Oakley now has a force of five mounted patrolmen under her command, and handles affairs of the big film municipality like a veteran.

J. Frank Baum is back from his Eastern trip. He is dining at the club; smokes Perfectos with a royal air and otherwise seems to be enjoying fully his vacation from the pictures.

This Francis Ford and wife, "Grace Cunard," are treating themselves miserably. The erring couple have secured nothing less than the most sightly residence location in southern California—if you will listen to temperamental people—upon the crest of a young mountain overlooking Hollywood, Los Angeles, and everything that slumbers between the foothills and the ocean to the southward. Upon this royal site they have erected a home of such individual character and attractiveness that they surely will be happy the remainder of their lives, whether it is good picture weather or not.

Eddie Dillon is wearing crepe. The Komic director grabbed Racer Eddie Pullen for a comedy in which the heroic auto driver won the championship. At the Corona event, Pullen not only was the actual winner, but broke the world's record. But Eddie didn't believe in his hunch to the extent of one cent on his man.

Willis Robards, of the Frontier, at Santa Paula, was in Los Angeles recruiting another company for his brand.

Ed Brady has joined Tom Mix at the Selig Western studio, Glendale.

Shipwreck for American Feature

In putting on their first four-reel special, Harry Pollard and Marguerita Fisher took advantage of a wreck in the Santa Barbara Islands for "The Quest." The real thing in shipwrecks gives the film story a very strong atmosphere.

At the Mutual: George Siegmann and George A. Beranger are new directors. The former is doing two-reel Majestic features. Beranger is turning out one-reel strillers for the same brand. Anna May Walthall, sister of the well-known star, is appearing in "The Lost Receipt," written by Frank E. Woods for Director F. A. Kelsey. Mary Alden is playing in "The Old Fisherman's Story," under the direction of John O'Brien, the Scotch producer. Lucile Brown, character woman, and her husband, W. H. Brown, have joined Griffith's Company. Both will be remembered as members of the Kinemacolor and afterwards the Selig companies.

Thomas Ince, aided by Director Raymond B. West, is well on his way with a pretentious feature, "The Cup of Life." Bessie Barriscale is the star.

Photoplay Writer Mary O'Connor paid a visit to beautiful Santa Barbara upon invitation of the American. That company seems to have the grappling irons out for the "Irish queen" of the P. A. L.

Jackie Saunders is leading in the popularity contest, with Grace Cunard and Irene Hunt very close to her. Fred Kley and Myrtle Stedman are other runners-up.

W. E. WING.

W. J. FERGUSON IN WORLD FILM

W. J. Ferguson, said to be the oldest American actor on the stage, will be seen in the World Film Company production of "The Deep Purple" in which Clara Kimball Young will be featured. Mr. Ferguson is the sole surviving member of the cast that supported Laura Keene at Ford's Theater, Washington, the night that President Lincoln was assassinated.

LONERGAN WITH BIG "U"

Lloyd Lonergan, author of "The Million Dollar Mystery" and many other Thanhouser photoplays, has resigned as producing manager for the latter corporation to write features for the Universal Company's Eastern stars. Features for Ben Wilson and Mary Fuller are among those promised for early release.

COMPLETE "THE IDLER"

Lloyd B. Carleton, director for the Box Office Attractions Company, has completed the film version of "The Idler" in which Charles Richman and Cathrine Countiss play the leading roles. Roy L. McCardell wrote the scenario for "The Idler," and others in the cast are Claire Whitney and Walter Hitchcock.

CURRENT VITAGRAPH BILL

"Underneath the Paint," a three-part drama produced and written by Charles L. Gaskill, and featuring Helen Gardner, heads the current Vitagraph bill. Three shorter pictures complete the picture part of the programme. Sidney Drew continues his successful appearance in the sketch, "What the Moon Saw," written by S. Rankin Drew.

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PATHÉ

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

BY WILLIAM LORD WRIGHT

"Father Time, your footsteps go
Lightly as the falling snow——"

But as the decrepit old gentleman, with the scythe and the hour-glass, pauses for an instant for a final survey of the photoplay writing field of 1914 before making his grand exit, let us join him in the retrospect. Along early in 1914 the Del Ruth case is recalled. Marc Edmund Jones, photoplay author, wrote a story, and it is charged that the script was taken and submitted by another as original work. The alleged culprit escaped punishment in court by a technicality, and authors discovered they had little or no protection for the children of their brains excepting the forbearance of editors and manufacturers. Believing photoplay authors should have other refuge than the "common law," THE DRAMATIC MIRROR appealed to Congressman F. P. Willis, of Ohio, who prepared a bill asking for copyright protection to motion picture play manuscripts. Authorities asserted such a bill could not be legally prepared, but when copies of the bill were issued it was discovered that it was skillfully drawn and would hold water. The measure went to the Patents Committee, where it was buried despite protests from the Photoplay Authors' League, Inc., the Authors' League, and photo-playwrights of prominence. Influence was brought to bear to shelve the measure, and in the early dawning of the year 1915 it is hoped that influence will bring it to the light of day.

* * * *

Correspondence Schools.

Schools purporting to teach the art of photoplay writing by correspondence continued to flourish and thrive during 1914. Despite the fact that late in the year one publication editorially announced grim warfare against these enterprises, from experience we can state confidently that the "professors" and the "colleges" will continue to take hard-earned money from the unsuspecting during the coming twelve months. The first of these schools made their appearance four or five years ago. Others entered the field of "easy money," and despite all efforts of the Post Office Department, the harvest has been great. Every month in 1914 witnessed the appearance of at least one new "professor" or "institute," guaranteeing that "anyone can write photoplays," and misleading advertisements became the usual thing. No author or critic having a reputation to trade upon escaped being referred to in one way or another in "college" publicity matter, and stern methods became necessary in some instances to put a stop to this practise. For four or five years this writer has been fighting the photoplay correspondence schools. He has read all the "courses of study," and with but one or two exceptions they are all worthless. The Home course, of Springfield, Mass., practises what it preaches, for the reason that Mr. Leeds is a photoplay actor and an author of recognised ability. The Photoplay Clearing House, of Brooklyn, is not a school, but sells scripts on commission for those who are not inclined to sell their own scripts. We have received letters from many correspondents complimenting promptness and care taken by this concern.

* * * *

Return to Originality.

As 1914 draws to a close we detect a greater demand for photoplays of originality. The public is crying for relief from book and play adaptations, and the original and entertaining comedy or drama of one and two reels is rapidly recovering ground lost late in 1913. Every play and novel from "Uncle Tom's Cabin" to "Three Weeks" has been filmed; every magazine story from Laura Jean Libbey to E. P. Roe has been cooked over into the photoplay; poems, dime novels, fables, essays, and special articles, none have seemingly escaped the frantic search, and when found they have been warmed over for the delectation of an intelligent public, which read the poems, novels, articles or stories in original form long before the script editor may ever have heard of them. The real photoplay author of 1915 will be called upon more largely than ever before. The writer who can turn out original ideas is going to be in demand. And let us not forget the mad rush of novelists and writers of other fiction into photoplay land. The scramble is yet on and resembles a football scrimmage. Every week we see a statement from this or that literary lion, where "he has consented to permit his works to be used, believing the motion picture the greatest medium for education, etc., etc." Gentle reader, these writers are just seeking an excuse to change from the top-lofty attitude of 1913 into the dive after the photoplay fleshpots of 1914. Everybody, including Richard Harding Davis, Ella Wheeler Wilcox, George Randolph Chester, Joseph Louis Vance, George Ade, Irvin Cobb, B. M. Bower, Conan Doyle, not counting playwrights including Augustus Thomas, De Mille and others, is into the game with others to follow. Just three short years ago and the motion pictures were disdainfully looked upon by the literary lion and the playwright. How times have changed! Let 'em change, for it will not be long before original work for the screen, and not adaptations from old novels, will be demanded from the literary lion the same as from the professional photoplay author.

* * * *

The Serial Story.

Colonel Selig is father to the new form of serial story of Photoplayland. Well along in 1914 he released "The Adventures of Kathlyn," a series of twelve two-reel jungle photoplays written by the versatile Gilson Willets. After the plots were written by Mr. Willets they were turned over to Harold McGrath, a novelist, to serialise. Later, McGrath embodied his "Kathlyn" novelization in book form. The serial appeared in newspapers simultaneously with the appearance of the film on the picture screens, and the idea scored an unprecedented success. Immediately there came a rush of other manufacturers to do likewise. Since "The Adventures of Kathlyn" appeared we have had a deluge of "Adventures," "Perils," and "Mysteries," and the end is not yet. However, the serial photoplay is being overdone, and a radical change in methods must be noted early in the new year in order to retain interest on the part of photoplay fans. That change in method of presentation is already becoming noticeable. Serials are being released, each installment containing a story bearing but indirectly on the whole. But it remained for Emmett Campbell Hall to further improve the serial idea late in 1914, when he presented the "Lord Cecil" photoplays, with each release reasonably complete, and at the same time he presented a book dealing with the adventures of his lovable lord. The book sales were amazingly large, and the idea promises to be further developed by other manufacturers of motion pictures. The Kalem Company has also come to bat with "The Hazards of Helen," a serial having to do with railroad life, and an elaborate advertising campaign directed almost solely to the newspapers of the country is being conducted. E. W. Matlack, a Pittsburgh train dispatcher, is writing many of these stories. He specializes in railroad plots with success.

* * * *

Noteworthy Productions.

And the noteworthy productions of 1914, educationally and otherwise? Book and play adaptations, many of them, were pretentious and noteworthy, but photoplays written entirely by photoplay authors—original photoplays, if you please—stand out strongly. Perhaps one of the strongly original photoplays of the year was "The Song in the Dark," written by Miss Maibelle Heikes Justice. "Your Girl and Mine," by Gilson Willets, and produced by Giles R. Warren for the Selig Company, and presented by Colonel Selig to the Illinois Suffragettes, appeared late in the year and caused a sensation. It was written to advance the woman suffrage propaganda, and will be shown in every nook and corner of the United States. "Unrest," from the pen of W. E. Wing, was a feature production of originality and unusualness. The Edison and Vitagraph two-part comedy productions proved the decline in farce and burlesque and the rise in popular favor of the reasonably refined photoplay drama giving logical characters and possibilities in plot. Lawrence McCloskey's five-part comedy, "The Ring-Tailed Rhinoceros" was unique in that it featured a theatrical star of prominence not in a stage success, but in an original comedy. MacNamara's "Traffic in Souls," Captain L. T. Peacocke's "Neptune's Daughter," were among the "six best sellers," while James S. Dayton, Western Universal editor, continued among the most prolific authors of photoplays and his work continued a high standard. Miss Elaine Sterne won most of the photoplay prize contests of the year, including the Vitagraph contest. The latest prize contest to appear was that of the Artistic-Ending contest conducted by THE MIRROR. This will not be completed until early in 1915, but it promises to excell all those that have gone before in universal popularity. Roy L. McCardell, former newspaperman, also won prizes in numerous contests and he captured a $200 prize for suggesting the name for Horsley's new brand of film. Editorial changes during the past year were fewer than usual, excepting the Eastern Universal, where Monte Katterjohn, Jack Byrne, and Captain Peacocke have all served in editorial capacities and now George Hall is occupying the editorial desk. Captain Peacocke has joined the Shuberts as editor and special writer; Monte Katterjohn is free-lancing and finds it remunerative. Calder Johnstone, also formerly Eastern Universal editor, is now writing good stuff out on the Coast; A. Van Buren Powell has risen from an occasional marketer to the editorship of the Colonial Company; Mrs. F. Marion Brandon, former editress of Eclair, is now member of the Eastern Universal editorial staff; Mrs. Catherine Carr presides in the Kinephote editorial sanctum; but for the most part, the editors whom you knew in 1914 will be found at the same desks at the opening of 1915, and the personnel of the staff writers has undergone but little change.

* * * *

Advance in Prices.

Notwithstanding the fact that arguments appear in type every week or so objecting to prices paid for photoplays, prices have advanced and will advance more rapidly in 1915. Four years ago $15 was not an unusual price to pay for a one-reel script. Not even the veriest tyro would countenance a $15 offer to-day. Thirty-five dollars for one-reel plots; $75 for two-part stories; $125 for three-part stories, are customary prices with standard markets, while those who have won their spurs are averaging $50 a reel for their output, and a few are being paid $75 a reel. Credit to authors is also being freely accorded, thanks to THE MIRROR and some other mediums. Selig, Edison, Vitagraph, Lubin, Mutual, Paramount and other manufacturers accord the deserving author every courtesy possible, and authors' credit on screen, posters and in other publicity matter is nothing unusual. Universal promised during the year authors' credit on screen and poster, and this promise has been kept to a certain extent. To the inrush of "literary lions" is in part attributable this ideal state of affairs, it being realised by manufacturers that if authors' credit for ancient novels and short stories was to be accorded, that the photoplay authors who made the success of the photoplay primarily possible should be given some recognition. Organizations for the writers of photoplays flourished during 1914. Without exception, all are growing and will work for the benefit and advancement of the writers during the new year. The Photoplay Authors' League, Inc., the Ed-Au Club, and the Inquest Club are the leading associations. The purchase of plots by synopsis became popular with editors during 1914, largely through the position taken by Editor Frank E. Woods, of the Mutual Film Company.

* * * *

And What of 1915?

And what of the new year just dawning? Let us peer into the future's crystal glass and forecast some halcyon days to come. Originality in photoplays will supplant adaptations; prices will rise yet higher; copyright protection may be granted photoplay authors' work; State and local censorship may become annoyances of the past; death-bed scenes, war stories, the deadly triangle and the parading of literary ghosts may cease; and we believe the royalty system in paying for photoplays may come into its own. "Wild cat" concerns that tempt and then betray the author may go to the wall, and, best of all, a strong bond of fraternalism and kindly feeling is being woven which will bind, we hope, the photoplay authors into one big, happy family, courageous in the faith of good work and a spirit of all for one and one for all. Let petty enmities and jealousies cease, and in 1915, the year of possibilities, of infinite variety, that is just dawning, let us all bend our shoulder to the wheel of progress, retain kindly relationship with the manufacturers, and work for the onward stride of photoplay uplift.

Merry Christmas and Happy New Year!

MARY FULLER
VICTOR—UNIVERSAL STAR

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

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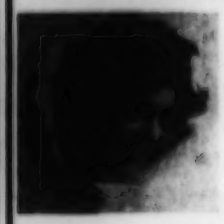
William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel



A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

JESSIE STEVENS
Character Comedienne
Edison Studio New York

SALLY CRUTE
Leads Edison
in "Colonel of the Red Hussars"

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

HERBERT SAUER
STAGE MANAGER
EDISON FILMS

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
IT'S A BEAR—Dec. 5
THE ADVENTURE OF THE WRONG SANTA CLAUS—Dec. 21

REVIEWS OF FEATURE FILMS

"THE MARKED WOMAN"

Five-Reel World Film Corporation Release for Dec. 14. Made by O. A. C. Lund for the Peerless Feature Films from the Play by Owen Davis. Featuring Barbara Tennant.

Olga Petroff ..... Barbara Tennant
Ivan Petroff ..... W. Radcliffe
Lieutenant Dare, U. S. N. ..... W. J. Butler
Prince Chieg ..... Walter Connolly
Kan-You-Way ..... J. Barber
Dowager Empress of China ..... Jane Stuart
Plum Blossom ..... Louise Lambert

So well disguised is the quondam form of this offering that it seems impossible to realise its play antecedents. There is a variety of background and a constant movement of fascinating action that will recommend it to the uninitiated as a most clever scenic play, modulated by a well intrenched love tale. A woman in a strange land with erotic and political dangers threatening her even beyond the perils of the usual hard pressed picture heroine tells in briefest form the sub-current of action to hold the attention steadfast.

It is the tale of the Boxer uprising with the uprising held in abeyance until our well enveigled heroine may seem the storm center of the fighting in the last two reels. The story starts in a Russian hamlet, where a Cossack atrocity drives her to join a Nihilist society. She is sent, with a secret message, to Port Arthur. There she is captured by the Russian Ambassador, who gives her the preference of Siberia or being conveyed to the house of Kan-You-Way, Chinese learned gentleman, where she is to await his ambassadorial pleasure. On the way she meets the American lieutenant, who conveys her to her destination, for she has it in mind to kill the Ambassador as the secret message commanded.

It is hardly likely that a better account of Russian, Corean, and Chinese settings could be given by a locally made picture. O. A. C. Lund has done very well. His Chinese really look like Chinese, and it would be unfair to ask for anything prettier and at the same time truer than his Oriental backgrounds. Four reels of this finds the eye unwearied and a still unimpaired reality. If to prove this, it were necessary to select one or two for their distinctive beauty, there is a wide range from which the selection could be made. For instance, we have come to associate the capture of Chinese towns with a scaling of high walls, and all this Mr. Lund has given us in great detail. The "Powers" in this case are all Americans, and they storm the stronghold of the Prince of the Bright Dynasty, who four years before compelled the "Foreign Lotus Flower" to marry him. In the fighting her little son is killed and her answer to the American lieutenant, after the capture of the palace, is that those in the uniforms of militarism have always robbed her of all that she loves, and she has but little love left to bestow. Then she turns away, thanks to Mr. Davis, and the play ends as it should. Miss Tennant awakens sympathy at her predicament, and work is clever throughout. F.

"RE-UNITED"

Two-Part Eclair Drama Produced by Richard Garrick for Release Jan. 12.

The Man ..... Fred Sumner
The Girl ..... Erma Earle

Script Editor Ennis has picked out something in the line of romance for this release. There is nothing exceptional about this fact, of course, although the places to which his offering bears us are in themselves slightly off the ordinary path. The scenes are accentuated by the arid scenery of Arizona, where the latter part of the plot eventuates.

The prologue shows the man summoned to the plains of Abraham by the coming of the English with their intended assault on Quebec, and his being mortally wounded much to the sorrow of the girl he left behind. Having pictured all this in the best manner possible, we are transported a century to the soil of Arizona, where the man is very jealous of his wife. A message from his grandfather, up in Canada, we presume, brings him to that dying man's side and leaves him the inheritor of a fortune. He also investigates the so-called haunted room and there the ghost of the woman, whose lover was denied her by death, pleads with him so that he readily decides to forgive his wife, who also finds that with his absence her love for him is greatly magnified. The double exposure in the room of the ghost and the successive generations being played by the same principals are, of course, the particular reason for the choice of the play by the editor. F.

"THE DERELICT"

Kalem Drama in Two Reels. Written by James W. Horne and Directed by George H. Melford. Released Dec. 30.

The Husband ..... Douglas Gerrard
The Wife ..... Marin Sais
Their Child ..... Mildred Gordon
The Business Partner ..... Frank Jonasson
The Wife's Mother ..... Jane Wolfe
The Wife's Father ..... Edward Clisbee
The Doctor ..... William H. West

The story of a dope fiend, made so by the use of habit-forming headache powders first administered with harmful intent by a false friend—a very false friend, who aims to put the husband out of the way that he may steal the wife. When there is every reason to believe that the schemer, Gladwin, is about to succeed, he undergoes a change of heart and tries to bring back the man he has ruined. This change of heart, the recovery of Clinton and his reunion with his wife and daughter are all necessary to the happy ending deemed advisable in pictures of this stamp.

Probably the least plausible action in the drama is attributed to Mrs. Clinton after her husband's slavery to morphine has forced her to leave him that their little daughter may profit by more wholesome surroundings. It is not strange that the woman should go to live with her parents. But why must the father be denied even an occasional glimpse of his child, whom he regards as the possible inspiration of a stronger will power?

Clinton meets the situation by kidnapping the little girl and taking her to live with him in a poor tenement. He fights to overcome the craving for drugs, and finally, thanks to the treatment of a kindly physician, is completely cured. The family life of the Clintons is ready to recommence where it was broken off by the headache powders. Douglas Gerrarde, as the husband, acquits himself creditably in the most difficult piece of acting required in the picture. Marin Sais interprets the wife with her customary effectiveness. D.

"SUNSHINE AND SHADOWS"

Two-Part Vitagraph Drama Produced by Van Dyke Brooke from the Scenario by Mrs. Owen Bronson. For Booking Dec. 8.

Edna, the unfortunate ..... Norma Talmadge
Stella, her companion in misery. Rose R. Tapley
Martin Drew, the cashier ..... Gladden James
John Gates, his crooked superior. Van Dyke Brooke
Helen, his fiancee ..... Lillian Burns

Vitagraph is one of the very few companies that really needs no very startling scenarios to make good with the public. They have at all times such an abundance of clever workers who throw themselves with such excellent effect into whatever kind of scenario it be that they would succeed in making something of almost any script.

This is not to say that the script is negligible, as any one acquainted with the work of Mrs. Bronson may know. Her caption suggests rightly the vacillating nature of her plot, very true to every-day existence, in its joys and disappointments. Providence comes to her rescue, nevertheless, in several instances, although it is usual to excuse what is hardly likely. So much for the story which is of the every-day kind, but which at the hands of Van Dyke Brooke wins its way to the more tender spots of his audience. A distinct feeling of sympathy is created by the unfortunate girl and her nursing of the discharged cashier who attempted to rescue her from a street brawl. They find solace in the country, but fate in the form of crossed telephone wires informs the crooked cashier that he is discovered, and the younger man, exonerated, is recalled to his position.

Then commences a time of trouble for the wife who must combat the efforts of her husband's former fiancee. Fate again intervenes in sending the ex-companion of the wife to her rival, and the wife, thinking to help her husband, leaves for the little cottage in the country, but he follows and the film ends. Mrs. Bronson has done such excellent work in the past that we dislike to see her calling on the fortuitous so frequently. F.

"THE MAN FROM THE SEA"

A Two-Part Lubin Drama, Written by Paul Dickey and Charles Goddard, and Adapted and Produced by George Terwilliger, for Release Dec. 10.

Marjory Sheppard ..... Anne Luther
Carroll Brown ..... Hampton Greene
Bradley Wolf, his rival ..... Earle Metcalfe

If some of our most apprehensive of scenario dilletantes should happen to see this offering and at the same time remember one that Essanay produced in September, they would, provided they did not know that this picture was produced last Winter, probably accuse the pair of well-known playwrights and authors of intentional plagiarism. The first reels of both offerings are almost identically, allowing for differences in directoral judgment and cast, the same. It is the story of two men in love with the same girl. They play "high hand" for her and the one wins through stacked cards. The other leaves with his steamer (a private yacht in this instance), the vessel is set on fire, through the dissatisfaction of the crew, in the present instance, and the doomed operator calls in vain for help but his friend ashore, an amateur in wireless messages, refuses to go to his aid, although he receives the appeal very plainly. The principal trio handle their parts with intelligence. The offering is also set nicely, although there is a strong temptation to compare it with its very analogous release.

No expense has been spared to make the present a thrilling affair. A small private yacht is burned, apparently, and an auto plunges off the end of a dock and sinks. Despite these efforts, the play, except in the ghostly feature, does not seem to impress very strongly. The supernatural element, where the drowned man sends wireless messages and later comes walking ashore to drive the other man to suicide on his wedding night, may be impressive if one is willing to take this supernatural manifestation in human clay as so. There is plenty of action to the piece, which, whatever else it may be, departs enough from everyday pictures of life to awaken a perceptible attention toward the end. F.

WILLIAM FOX

Productions Extraordinary

NOW BOOKING

THE WALLS OF JERICHO, by Alfred Sutro, with Edmund Breese and an all-star cast. This production was produced by JAMES K. HACKETT at the Hackett Theatre, New York, and ran 550 performances.

THE THIEF, by Henri Bernstein, with DOROTHY DONNELLY, creator of "Madame X," as produced by Charles Frohman at the Lyceum Theatre, New York. Played to capacity for two years.

THE IDLER, by C. Haddon Chambers, with CHARLES RICHMAN and Cathrine Counties, as produced by Daniel Frohman with an all-star cast at the Lyceum Theatre, New York.

SAMSON, by Henri Bernstein (not the Biblical play), with WILLIAM FARNUM, as produced by Charles Frohman at the Criterion Theatre, New York, and had a remarkable run.

A FOOL THERE WAS, by Porter Emerson Browne, with Edward Jose and Thedda Barra, as produced at the Liberty Theatre, New York. ROBERT HILLIARD'S greatest triumph.

COMING:

THE CHILDREN OF THE GHETTO
With WILTON LACKAYE
AND DAVID BELASCO'S
THE GIRL I LEFT BEHIND ME
With ROBERT EDESON

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SAN FRANCISCO, CAL.—107 Golden Gate Ave Phone: 4600 Market.
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MINNEAPOLIS, MINN.—Jenzier's Exchange Bldg. Phone: Northwestern Nicollet: 2488.
CHICAGO, ILL.—314 Majors Bldg., 6 S. Wabash Ave. Phone: Central 1716.
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SALT LAKE CITY, UTAH—Mclntyre Bldg.

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Leaving for the Coast this Month

RECENT RELEASES

HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE
LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA
(Coming) THE CLANSMAN

"Griffith Films"

SPOTTISWOODE AITKEN

Under the personal direction of
D. W. Griffith

MARY ALDEN

GRIFFITH-MAJESTIC CO
Los Angeles, Cal.

"The Clansman" — "Battle of the Sexes"

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Director for
The Universal Star, Mary Fuller

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Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

TOM TERRISS,
Now a Kinetophote Star.

NEW BLOOD IN ALL-STAR

Raver and Thomas Out—Deny That Alco Has Control of Company

Harry R. Raver and Augustus Thomas withdrew from the All-Star Film Corporation last week, their holdings being taken over by Attorney Griffith, who is said to have represented John Dunlap, head of the Alco Company. Denial was made at the All-Star offices that this change meant the control of the company by the Alco Corporation, as published in several papers. The control is still in the same hands as before, and the policy will continue as in the past. This denial also applies to the announcement that George Foster Platt would direct the future productions.

The coincidence of Augustus Thomas and Harry Raver having severed their connection with the All-Star Feature Corporation simultaneously has no significance, according to the statement issued last week by Harry R. Raver.

"The reason for the disposal of my interests is no secret to those who have been closely associated with me. I am simply out—broken down—with the weight of too many interests.

"My importing interests, including 'Cabiria' and other important productions soon to be launched in America, involve a vast amount of time and energy to exploit in the proper manner."

HANDLE DUTCH FILMS

Kinetophote Gets Rights to Output of Hollandia Film Company

The Kinetophote Film Corporation has secured the American rights to the output of the Hollandia Film Company, of Haarlem, Holland. The films will be released through the K. C. Booking Company in the United States and Canada. Jan Leenderts, representative of the Hollandia Company, conducted the negotiations.

The Hollandia Company is the only firm in Holland manufacturing motion pictures. Immediately after the outbreak of the war production was stopped, but in October the company resumed operations and is now working to full capacity.

POWER AT SAFETY SHOW

The Nicholas Power Company, manufacturers of Power's Cameragraph projection machines, have a booth at the second International Exposition of Sanitation and Safety, held at the Grand Central Palace, New York city, from Dec. 12 to 19, inclusive. The Power Company demonstrate the safety of their machines in a specially constructed theater on the third floor, where the current releases of the various film companies are shown from 2 P.M. until 10.30 P.M. each day. Power's has booth 36.

DANISH ACTRESS FOR FOX

Betty Nansen, a prominent Danish actress, of the Theater Royal, Copenhagen, is on her way to America to appear in feature pictures for the Box Office Attractions Company. This is Miss Nansen's first visit to America. She is said to be a great favorite with the European screen public.

NEWSY NOTES

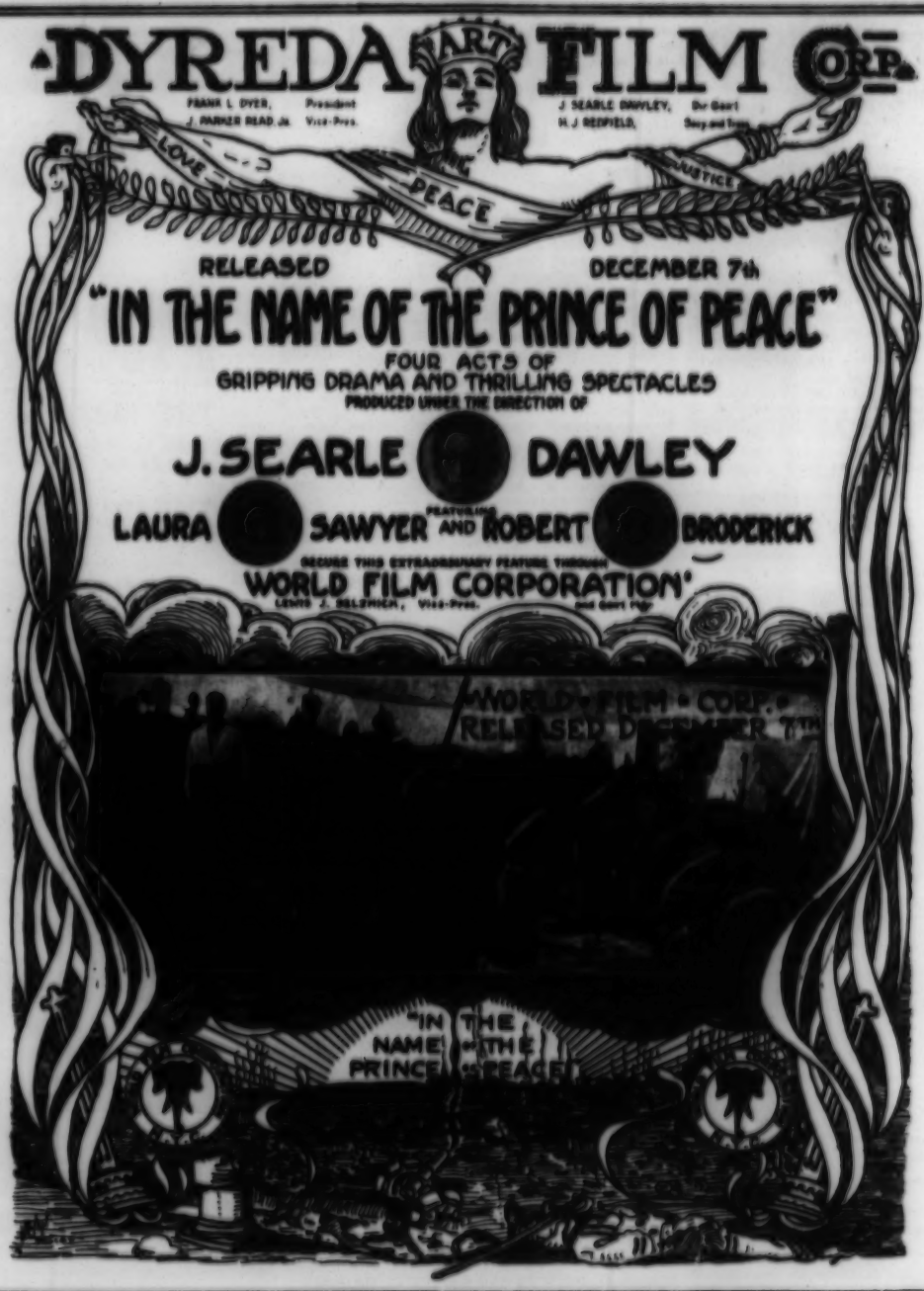
George J. Belhoff, who has been managing the Philadelphia branch of the World Film Corporation, has been appointed manager of the Cleveland branch of that company.

Bert Levy, the cartoonist, has signed a contract with Lewis J. Selznick, of the World Film Corporation, to produce and appear in a novel series of photoplays.

The Box Office Attractions Company reports "The Thief," adapted from Henri Bernstein's success, as one of the most popular pictures that has ever played the Fox houses.

Jones, Linick, and Schaefer's big State Street, Chicago, house, the Orpheum, has signed for World Film features.

A contract has been completed between the George Kleine offices and the United States Government by which all Kleine attractions will be shown to the soldiers of the Artillery Corps stationed at Fort Terry, L. I. Beginning with "Quo Vadis," one subject will be shown each week.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LOVE
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RELEASED DECEMBER 7th
"IN THE NAME OF THE PRINCE OF PEACE"
FOUR ACTS OF
GRIPPING DRAMA AND THRILLING SPECTACLES
PRODUCED UNDER THE DIRECTION OF
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RELEASED DECEMBER 7TH
"IN THE NAME OF THE PRINCE OF PEACE"

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CURRENT RELEASES

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"The Stenographer"
Dec. 12

Charles J. Brabin
"The Birth of Our Saviour"
Dec. 19

Richard Ridgely
"The Vanishing of Olive"
Dec. 13

Charles H. France
"Buster Brown Causes a Commotion"
Dec. 7

John H. Collins
"On Christmas Eve"
Dec. 16

Langdon West
"The Man Who Vanished"
Dec. 24

Charles "Doc" Ranson
"The Flirt"
Dec. 14

World Film Corporation

William A. Brady Picture Plays Co., Inc.
presents
Alice Brady

in
"AS YE SOW"
by the late REV. JOHN SNYDER
Released December 21

Presents for the benefit of the
NATIONAL AMERICAN WOMAN SUFFRAGE ASSOCIATION
the dramatic photoplay in 7 acts
"Your Girl and Mine"
in which such noted Broadway favorites as Olive Wyndham, Katherine Kaelred and Sydney Booth, in addition to Dr. Anna Howard Shaw, are appearing.
Now being played at the Casino Theater, New York
Suffrage organizations throughout the nation are selling tickets, so your audiences are ready when you show the feature.
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UNIVERSAL FILMS IMP BRAND

FREDERIC DE BELLEVILLE,
Who Will Be Seen in a Dyreda Production.

WITH THE EXHIBITORS

Two especially worth while programmes used by exhibitors have recently come to our attention. One is the souvenir programme used at the opening of the Strand Theater, Pasadena, Cal., and does the unusual thing in living up to the cognomen of the playhouse, "theater beautiful." The programme has sixteen pages, including a cover, on blue stock, and measures 3¼ by 6. About seven of the pages are devoted to advertising, the balance being given up to information about the theater's management and policy, the current bill, and announcements of the attractions booked for the future.

Pasadena is fortunate in possessing a good printer, as is evidenced by the Strand programme, and if it is intended to continue the programme a bit of criticism might be welcomed. At present, with only a half-line rule around the ads, the theater's own announcements do not stand out as prominently as they should, especially since the type used for ads and announcements is somewhat similar. It might be wise to select a neat, distinctive type face from your printer's stock and use it solely for the house announcements. Or else the ads need not be scattered among the announcements. Make a page of ads up facing a page of announcements and so on.

J. M. Root is manager of the new Strand, which shows features at a price scale ranging from ten to thirty cents. A large orchestra is a feature.

The Liberty Theatre Company, Salt Lake City, running the American and Liberty theaters, has issued the first number of the *American Photoplay Weekly*, a pretentious 6 x 9 programme covering twenty pages, including the cover. A. S. Hatfield, editor of the *Weekly*, is wisely giving his readers considerable news of the players along with his information concerning the forthcoming attractions at the American and Liberty. The amount of advertising secured must be encouraging.

Manager Ned K. Miller, of the Ditmas Theater, Perth Amboy, N. J., made quite a few friends for himself when he arranged a free Thanksgiving performance at the New Jersey State Reformatory for the inmates. Mr. Miller transferred his entire staff to the Reformatory for the performance, which was given in the morning.

Geneva, N. Y., is to have a new $50,000 motion picture theater, which will be managed by E. D. DeGraff, of Scranton, owner of a chain of houses. The new theater will seat 1,500.

The Society for the Prevention of Cruelty to Children is watching New York exhibitors closely and last week haled a Bronx exhibitor to court for admitting boys under sixteen unaccompanied by adults.

A motion picture theater, costing $10,000, will be erected on Lincoln Avenue, near Leamington Avenue, Pittsburgh, by the Keilar Company.

T. E. Shelton, MIRROR correspondent in El Paso, Texas, reports that the presence of five thousand soldiers and fifteen thousand Mexican refugees in that city is keeping the picture theaters in a prosperous state. The soldiers mean the distribution of about $250,000 a month, and most of the refugees have money and spend it freely.

With the annual ball over, the Greater New York Motion Picture Exhibitors' Association is expected to proceed with plans for reorganization in accordance with the new constitution and by-laws. Harmony and co-operation with the State and National bodies is being fostered.

The Pekin Theater, Springfield, Ill., has been doing good business with Universal pictures since its opening, Dec. 1. The house seats 650.

NOTICE

Commencing on December 17th and continuing every Thursday thereafter, the regular licensed program will include a new one reel comedy of unusual merit.

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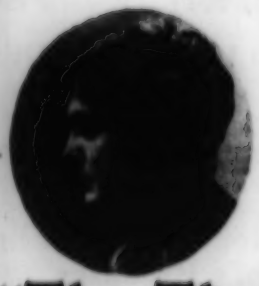

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By RACHEL CROTHERS

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(His first appearance on the screen)
IN
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FEATURES ON THE MARKET

Paramount Pictures.

(Lasky) H. B. Warner in The Ghostbreaker.
(Smalleys) Lois Weber in False Colors.

General Film.

(Kalem) The Invisible Power.
(K. and E. Biograph) The Woman in Black.
(Vita.) The Win(k)some Widow.
(Selig) The Story of the Blood Red Rose.
(Ess.) The Tell Tale Hand.
(K. and E. Biograph) Under the Gaslight.
(Lubin) The Spy's Fate.
(Vita.) The Tangle.
(Vita.) The Locked Door.
(Vita.) Two Women.
(Vita.) The Little Angel of Canyon Creek.
(Vita.) The Strange Story of Sylvia Gray.
(Ess.) The Battle of Love.
(Edison) Fantasma.
(K. and E. Biograph) A Poor Relation.
(Kalem) The School for Scandal.

World Film.

Clara Kimball Young in Lola.
Cecil Spooner in The Dancer and the King.
Wilton Lackaye and Gail Kane in The Pit.
Barbara Tennant in The Marked Woman.
Alice Brady in As Ye Sow.

M. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Jewess.
Lionel Barrymore in The Span of Life.
Beulah Poynter in Born Again.
Markia, or, The Destruction of Carthage.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

George Kleine.

Anthony Novelli in Julius Cæsar.
Howard Estabrook in Officer 666.

American.

Richard Bennett in Damaged Goods.

Alliance Programme.

(Favorite Players) Carlyle Blackwell in The Key to Yesterday.
(Excelsior) Octavia Handworth in The Path Forbidden.
(Favorite Players) Carlyle Blackwell in The Man Who Could Not Lose.
(Excelsior) Octavia Handworth in When Fate Lends Trump.
(Favorite Players) The Last Chapter.

Also Programme.

(Chas. Urban) Little Lord Fauntleroy.
(All-Star) Digby Bell in The Education of Mr. Pipp.
(Popular Players) Olga Petrova in The Tigress.
(H. A. Rolfe) Mabel Taliaferro in The Three of Us.
(All Star) Jane Cowl in The Easiest Way.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.
Anna Little in Called Back.

Eclectic.

Edna Mayo and Ernest Truex in The Quest of the Sacred Gem.
The Crown of Richard III.
Elsie Esmond and Thurlow Bergen in The Fireman and the Girl.
The Toreador's Oath.
When Fate Was Kind.
More Than Queen.
The Stolen Birthright.

Warner's Features.

The Price He Paid (Ella Wheeler Wilcox).

LICENSED FILM RELEASES

Monday, Dec. 21.

(Bio.) A Matter of Court. Com.
(Bio.) The Dentist's Janitor. Com.
(Edison) The Adventure of the Wrong Santa Claus. Twelfth of the "Octavius" Amateur Detective Series. Com.
(Ess.) Their Cheap Vacation. Com.
(Kalem) The Mayor's Secretary. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 15. "In Port o' Dreams." Dr.
(Pathe) Pathe's Daily News, No. 87, 1914.
(Selig) Till Death Us Do Part. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 88.
(Vita.) Arthur Truman's Ward. Dr.

Tuesday, Dec. 22.

(Bio.) On the Heights. Two parts. Dr.
(Edison) Olive is Dismissed. Fifth of "Olive's Opportunities" Series. Dr.
(Ess.) The Volunteer Burglar. Dr.
(Kalem) The Winning Whiskers. Com.
(Lubin) His Suicide. Com.
(Lubin) Pinnie's Daring Loyalty. Com.
(Selig) Wade Brent Pays. Dr.
(Vita.) By the Governor's Order. Two parts. Dr.

Wednesday, Dec. 23.

(Edison) 'Twas the Night Before Christmas. Fantasy.
(Edison) The Tip of the Dark Continent, Capetown, South Africa, and Its Vicinity. Edu.
(Ess.) The Fable of "The Husband Who Showed Up and Did His Duty." Com.
(Kalem) The Fatal Opal. Two parts. Dr.
(Lubin) The Single Act. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 88, 1914.
(Selig) One Traveler Returns. Dr.
(Vita.) The Professor's Romance. Com.

Thursday, Dec. 24.

(Bio.) The Suffering of Susan. Com.
(Ess.) Slippery Slim Gets Square. Com.
(Lubin) A Soldier of Peace. Two parts. Dr.
(Mina) A High Old Time. Com.
(Selig) Hearst-Selig News Pictorial, No. 88.
(Vita.) The Knight Before Christmas. Com.-Dr.

Friday, Dec. 25.

(Bio.) The Way Home. Dr.
(Edison) The Premature Compromise. Second of "Young Lord Stranleigh" Series. Two parts. Dr.
(Ess.) Any Woman's Choice. Two parts. Dr.
(Kalem) The Reformation of Ham. Com.
(Lubin) Lure of the Green Table. Dr.
(Selig) Doc Yak and Santa Claus. Cartoon Com.
(Vita.) Sweeney's Christmas Bird. Com.

Saturday, Dec. 26.

(Bio.) His Unwitting Conquest. Dr.
(Edison) The Man Who Vanished. Dr.
(Ess.) Broncho Billy and the Sheriff's Office. Reg. in U. S. Patent Office. Dr.
(Kalem) The Escape on the Limited. Seventh of the "Hazards of Helen" Series. Dr.
(Lubin) Brannigan's Band. Com.
(Lubin) A Troublesome Cat. Com.
(Selig) The Champion Bear Slayer. Com.
(Vita.) An Affair for the Police. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Dec. 21.

(Imp) In Sunny Spain. Com.-Dr.
(Sterling) Carmen's Romance. Juvenile-Com.
(Victor) Terence O'Rourke, "Gentleman Adventurer," Series, No. 4. "The King and the Man." Two parts. Dr.

Tuesday, Dec. 22.

(Crystal) Vivian's Beauty Test. Com.
(Gold Seal) The Call of the Waves. Two parts. Dr.
(Nestor) For I have Toiled. Dr.

Wednesday, Dec. 23.

(Animated Weekly) No. 146.
(Belair) The Fortunes of Margaret. Two parts. Dr.
(Joker) Love and Spirits. Com.
(Joker) Beauty Spots in Italy. Sc.

Thursday, Dec. 24.

(Imp) No release this week.
(Rex) The Big Sister's Christmas. Two parts. Dr.
(Sterling) Innocent Dad. Com.

Friday, Dec. 25.

(Nestor) Who Stole the Bridegroom? Com.
(Powers) Hunting in Crazyland. Animated Cartoon. Com.
(Powers) The Japanese Silk Industry as Seen by Homer Croy. Edu.
(Victor) The Accusation. Two parts. Dr.

Saturday, Dec. 26.

(Frontier) The Rustler Outwitted. Dr.
("101" Bison) The Law of the Range. Three parts. Dr.
(Joker) Hot Stuff. Com.

MUTUAL FILM RELEASES

Monday, Dec. 21.

(Amer.) The Sower Reaps. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Rell.) Our Mutual Girl, No. 49. Top.

Tuesday, Dec. 22.

(Beauty) Brass Buttons. Com.
(Ma).) The Better Way. Dr.
(Than.) Under False Colors. Two parts. Dr.

Wednesday, Dec. 23.

(Amer.) The Tin Can Shack. Dr.
(Broncho) The Passing of Two-Gun Hicks. Two parts. Dr.
(Keystone) Fatty and Minnie He-Haw. Two parts. Com.
(Rell.) A Lucky Disappointment. Dr.

Thursday, Dec. 24.

(Domino) The Last of the Line. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Weekly, No. 104.

Friday, Dec. 25.

(Kay-Bee) In the Sage Brush Country. Two parts. Dr.
(Princess) When Fate Rebelled. Dr.
(Rell.) Bobby's Medal. Dr.

Saturday, Dec. 26.

(Keystone) (Title not yet announced.)
(Rell.) The Exposure. Two parts. Dr.
(Royal) Her Mother's Voice. Com.

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FEATURE FILMS

"IN THE LAND OF THE HEAD HUNTERS"

A Four-Part Drama of Life on the Shores of the North Pacific. Made by Edward S. Curtis. Released Through the World Film Corporation on Dec. 7.

The ethnologist, the true musician (not the lover of music) and the ordinary picture patron met at the Casino Theater the night these pictures were presented. To the first class, the contribution of Edward S. Curtis is an important one. The pictures were made with a cast entirely composed of the natives, the story which they interpret being written by Mr. Curtis. His plot, cleverly constructed and fairly continuous, includes the more striking incidents and ceremonies of love-making, marriage, warfare, various religious pageants and incantations. It goes pretty thoroughly into every outstanding phase of their life, the symbols, their dwellings and their dances. Mr. Curtis's pacifying effect on this savage race has in some magic ways hypnotised them to allow their savage nature and its environment to be desecrated by the eye of the camera in so thorough a manner, that he has contributed for all time to come a film in whose tinted depths lies the indelible record of a race that, as far as this country was concerned, was heretofore included in "the other third of the world."

Another welcome feature of the performance was the accompaniment of the orchestra, composed by John J. Braham from phonographic records of the actual music of their various ceremonies. One does not quite know whether to credit the Head Hunters or their sympathetic interpreter with the effective strains. The music was barbaric, stirring, and yet with an unforgettable lilt that ran through the different strains, and which contributed in so small degree to the pleasure of the occasion. Indeed, it is quite conceivable that the film, which ran slightly less than two hours, owed its continued enjoyment not a little to the orchestra. Each particular ceremony has its own melody.

The picture patron will discover a number of reels of highly tinted film, some of it of extraordinary beauty. Mr. Curtis's photographer disclosed a leaning toward views taken over the water into the sun. The Northern light, the many serried cloud effects and a land whose scenic beauties Mr. Curtis had the patience to discover and use, gives the picture a beauty of setting to which the laboratory treatment has contributed its atmosphere of the wilderness.

It is not a perfect film by any means. Instances where a difficult piece of acting had to be ameliorated by subterfuges which a clever cameraman may accomplish, are not unnoticeable to the introspective eye. But in spite of its mechanical imperfections it ranks with the best of the geographical films up to date. Mr. Curtis has planted his film flag securely in the land of the Head Hunters. F.

How to Do It and Why; or, Cutey at College (Vitagraph, Dec. 12).—Roy L. McCardell wrote this farce-comedy produced in two reels with Harry Morey, Wally Van, Albert Roccardi, Cissy Fitzgerald, Alice Lake, and Arthur Cosine doing their best to get laughs out of rather trite material. Probably the best character in the picture is Butt-in, an energetic book agent played by Mr. Morey. He visits a college town, and becomes the partner of a number of students, when Jack finds it advisable to stage a spiritualist meeting for the edification of Uncle John, a foolish old man of the typical farcical type. Butt-in impersonates the medium at the seance, while the youths and their young women friends respond to Uncle John's calls for the reappearance of departed spirits. Later scenes, showing the results of hypnotism with Butt-in as the hypnotist, offer humor of much the same nature. The comedy acting of Mr. Morey is the real feature of this production, which altogether is very well presented. The limitations are marked by the scenario. D.

LICENSED FILMS

Pure Gold (Vitagraph, Dec. 10).—A two-character play is this one-reeler, with Anne Schaefer as the woman without means in a Western town, and William Duncan as the miner into whose cabin she happens exhausted. Thereafter the play revolves between the two, the man's respect for womankind growing with his increasing knowledge of her. Nursing him back to health wins him completely. Anne Schaefer's strong-lined features adapt her very well for the part. The caption is due to the fact that she also discovers gold nuggets on his claim, and therefore is all the more valuable to him. Ulysses Davis is the director, with Joseph Whelan as the author. F.

For Her People (Biograph, Dec. 10).—The offering concerns itself with the duty of the queen of a little studio kingdom to her subjects, and now she denies herself the love of a young man that she may properly administer the wants of her subjects whom the heir to the throne, her nephew, is continually mistreating. So she abandons her pilgrimage into Bohemia, where they crowned her "queen" in mockery and assumes the real crown once more, losing at the same time the other crown, that of the love of the poor young artist. Irene Howley makes a delightful little queen. Jack Mulhall is the artist. F.

Her Sister (Selig, Dec. 8).—There is strength to this thousand-foot offering, given by the disagreeable temptations that beset a shop girl in a rather small department store. For its modest proportions would seem to be indicated by the ladies' gloves vendor being able to flirt across the aisle with the seller of men's haberdashery. She is importuned by the fat floor walker, and eventually comes home very late one morning to her sister's grief. Fate (as represented by a wasp kills the fat floor walker, who refuses to marry her, but she finds the clerk across the aisle still waiting. The at first mysterious death of the floor walker is disproven by the medical explanation of how the wasp's bite may be mortal, which, if we are allowed a guess, gave birth to the offering. It is well staged and finely photographed, and the close inter-relation of all the characters gives it a personal atmosphere that helps the plot not a little. F.

The Deacon's Son (Biograph, Dec. 8).—Biograph's command of the human interest drama would seem, if judged by the present offering, to remain undisputed. It also covers a wide open of action, is presented with the most acceptable picturing of which this company is capable, and, altogether, stands high in the heart-interest classification in which its plot places it. The prodigate son, driven from home by his father, the deacon, marries; but, a few years later, is still the prodigate, whose drunken state causes his wife to leave him. In the village where she seeks work, the deacon suspects her because of her little child, and, as she enters the home of the woman with whom she boards, overhears him urging her to throw them (herself and child) out. Her husband, wrecked by sickness and consumption, now enters, and is recognized by his father, while the wife throws herself, in all love and repentance, at his feet. The film, fortunately for its dramatic artistry, ends with his death, although seems have been introduced, which show that she will not remain a widow for long. F.

Smashing An Idol

(No. 62. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

I HAVE no patience with an exhibitor who tells me that he can go to such and such an exchange and "get 30-day old film for less money than the Universal charges." Nor have I any patience with the exhibitor who tells me he can "get 20-day old film for less money than the Universal asks for 60-day film."

The exhibitor who figures on the age of film and nothing else will never get anywhere. There's only one thing he ought to take into his calculations, and that thing is quality of production.

The people at large don't know AND DON'T CARE whether a film was released ten days ago or ten weeks ago, but you can't fool them on quality. They know mighty well WHETHER A PICTURE IS GOOD OR BAD. They would rather have a good picture, even though it was released three months ago, than a poor one "right out of the can."

The average exhibitor has made a little tin idol out of the question of age. He spends more time quibbling with his exchange about the age of a picture than he does in making dead sure of quality.

If Mr. and Mrs. John Jones and their family live in your vicinity, you ought to care more about pleasing Mr. and Mrs. John Jones than yourself. If Mr. and Mrs. John Jones have never had an opportunity to see certain GOOD pictures, because they were never shown in your vicinity, you ought to give them the opportunity. What do they know or care about the date when the film was first released?

If the pictures are good and the film in good condition, Mr. and Mrs. John Jones will get their money's worth, and they will pay you just as much money to get into your theatre as they would if the film had never been shown anywhere else on earth before.

I maintain that Universal films at 30, 60, 90 or 120 days or any other age (as long as they are in good physical condition) are better than any pictures you can get from any other source, even though the latter are first run.

While practically all other concerns are retrenching "on account of the war in Europe," the Universal is pouring more money than ever into scenarios, settings and all other departments of the business. We are reaching out for the best things that money can buy AND WE'RE GETTING THEM.

Which would you rather have, a "first run" picture made by a concern that is skimping on its product or a one-hundredth run picture made by a concern that is spending cash right and left and leaving nothing undone to give the people the best pictures on earth?

The time for thinkers is here. The time to smash the old idols and break the old film habits is here. The time to buy quality and not service is here.

The Universal program will probably cost you MORE MONEY than any other program represented in your territory. But it will just as surely MAKE YOU MORE MONEY because it is based on the solid rock of quality and not on the shifting sands of cut-prices. It insures your future while building up your present.

If you are determined to scrap with your exchange, at least don't tell him you can get 30-day film somewhere else for less money than he asks. He knows it. And he also knows that the stuff you can get elsewhere is WORTH A WHOLE LOT LESS THAN UNIVERSAL GOODS. He is not going to bid for your business by means of cut prices. He has the best program on earth to offer you. He asks a fair price for it.

Quit thinking age. Think quality. Take the old idol from its place in your thoughts. Give it a swift smash in the eye. It will leave just that much more room in your brain for REAL BUSINESS THINKING!

CARL LAEMMLE.

(From the Universal Weekly. Exhibitors, regardless of what program they are using, may have the Universal Weekly on trial for three months, by writing on their letterheads to the Editor, Universal Weekly, 1600 Broadway, New York)

ALAN HALE
LEADS
BIOGRAPH

GRETCHEN HARTMAN
LEADS
BIOGRAPH

REVIEWS OF FEATURE FILMS

"THE PERILS OF PAULINE"

Twentieth Two-Part Episode in the Serial Produced by the Pathe Players and Released by the Eclectic Company.

Pauline Marvin ..... Pearl White
Harry Marvin ..... Crane Wilbur
Raymond Owen ..... Paul Panzer

The unquestionable success of "The Perils of Pauline," terminating with this issue, may be attributed first to the simplicity of the basic plot and after that to the satisfactory completeness of each installment, the variety of the hazardous exploits devised for Pauline, the care bestowed on the direction, and the suitability of the chief players, notably Pearl White.

Where a serial production is in mind, there is little danger of overestimating the value of a clear and, in the main, an unchangeable relationship of the central characters. The less plot detail an audience is asked to carry from week to week the better. Here the prime essentials of melodrama, the hero, the heroine and the villain, have been reduced to the simplest terms; conditions around them have altered, but not their relationship. Pauline craved adventure, Owen wished to bring about her death, Harry, in love with Pauline, became her natural guardian in critical predicaments. That was all an audience needed to remember, for the secondary plots were unfolded and completed in each issue.

For the last episode in the story of Pauline, Director Donald Mackenzie made use of a United States man-of-war in time of target practise. The final bit of villainy attributed to Owen is that of boring a hole in the bottom of a motorboat and stopping it up insecurely. Pauline, to test her skill as a pilot, starts out in this boat with only a dog for a companion. She is well beyond aid when the craft begins to fill with water and the nearest point of safety is an old barge anchored in the bay. She boards this, only to find that it is the target for the gunners on a man-of-war. The barge is completely riddled by shots before Pauline is rescued. Owen is thrown overboard by the captain of Harry's yacht, and in payment for his many crimes is allowed to drown. With Pauline resting contentedly in the arms of her faithful lover, a widely popular series of sensational melodramas is brought to a close. D.

"IN TUNE"

Drama in Two Reels. Produced by the American Company. Released Dec. 14.

Ida Drew ..... Winnifred Greenwood
Tom Stanley ..... Ed. Coxen
Mrs. Stanley ..... Charlotte Burton
Robert Long ..... George Field
Ed. Mason ..... John Steppling
Mr. White ..... William Bertram
Mr. Dunn ..... King Clark

The basic theme of this drama is in danger of being lost in action that has only an indirect bearing upon it. The story evidently intends to convey the idea that Stanley, a once popular novelist, is losing his grip because his pleasure-loving wife fails to give him needed sympathy. But, barring a few scenes, it is Stanley the business man, not the writer, that one sees on the screen. The instances in which a man has found time to make a reputation by writing "best seller" fiction and at the same time conduct what appears to be a brokerage business, are rare. And at any rate, it is with the sensitive artist requiring harmonious surroundings that the theme of this drama is concerned.

It is unfortunate, then, that the plot action should rest so largely on business affairs. Stanley has a competent stenographer in his office and he is in the habit of dictating letters and signing them unread. One day he attaches his signature to a blank sheet of paper and the dishonest bookkeeper writes, on a typewriter, above the signature, an order for valuable bonds. To make good the loss, Stanley sacrifices his home, his wife returns to mother and a little later is burned to death in a fire. The clever stenographer traces the forged bond order to the bookkeeper, because of the character of the typewriting, and the missing papers are restored. With the stenographer as his wife, Stanley finds the world in tune once more and immediately starts a new novel.

Winnifred Greenwood, Ed Coxen, and Charlotte Burton give sincere performances in the principal roles. The picture is tastefully staged and finely photographed, as are practically all of the American productions. D.

"BUNNY'S LITTLE BROTHER"

A Two-Part Vitagraph Comedy Produced by George D. Baker from the Script by Jay Dwiggins. Released Dec. 5.

Bunny ..... John Bunny
Joe, his brother ..... Jay Dwiggins
Flora, his wife ..... Flora Finch
Her Sister ..... Edwina Robbins
Dr. Shrinkum ..... Jack Bulger
Instructors. J. Herbert Frank and Richard Leslie

It is a long time since Flora Finch and John Bunny have worked so well in double harness. Since jokes and material at a fat man's expense seem to spring up with each new pound of avoirdupois, it has been no difficult task to fit Mr. Bunny with a suitable vehicle, the latter being in the nature of a jolting two-in-hand with Flora Finch in the box seat.

One advantage of remaining "teamed up" for a long time is that the cast pulls well together. We cannot recall any screen couple who, playing as man and wife, give a more convincing or home-like appearance to their acting. Another advantage is that an audience, becoming used to the reiterated relationship, comes to take it as a matter of course. But whatever it be, this couple, perhaps under the spur of more extended effort, succeeded effectually in reviving old memories and in recommending themselves to the receptive appreciation of their first-day audience.

Noticing the resemblance between himself and the more extensive Mr. Bunny, Jay Dwiggins contrived the script which would take his fatter "brother" to the reducing institute of Dr. Shrinkum, where, a typical sanitarium of its kind, the fattest member is reduced to violent indignation at the muscle-rending agonies to which he is subjected. He sends his long-lost brother, whom he has not seen in years, to communicate the facts to his wife, and the latter mistakes him for her shrunken husband. An absolute change for the worse in his disposition sends her to the sanitarium, where she meets her husband, whom she steals from his strict confinement.

While there seems to be nothing startling in the plot, the scenes unfold from the thoughtful forefinger of the director in a pleasing, occasionally mirthful and entirely consistent manner. The offering is good if not great. F.

"THE MAGNATE OF PARADISE"

Edison Drama in Two Reels. Adapted from a Story by Mary Imlay Taylor. Directed by Langdon West. Released Jan. 8.

Hugh Holland ..... Augustus Phillips
Betty Taylor ..... Gertrude Dallas
Bill Callender ..... Robert Brower

The title given these two reels is likely to suggest a picture in which the idyllic qualities are conspicuous. As a matter of fact, "The Magnate of Paradise" is a melodrama of modern politics and finance, with a more or less familiar love story in which the young district attorney finds it difficult to do his duty without bringing sorrow to the girl he expects to marry. There is plenty of dramatic conflict as the plot progresses and a fair degree of suspense.

Briefly, Hugh Holland, acting district attorney after his predecessor in office has died of a bullet wound, possesses evidence that will land Callender, the unscrupulous head of a traction company, in jail. But he hesitates to use it because Callender is Betty's uncle and Betty is Hugh's sweetheart. It develops later that Callender shot the district attorney and that Finlaison, benchman of the traction company magnate, witnessed the shooting and threatens exposure unless aided in his wooing of Betty. When intoxicated, Finlaison indiscreetly mentions that young woman's name and meet's Hugh's attack with a pistol. The wound is not fatal, however, and the young lawyer recovers to find that the difficulties of his problem have been removed by the timely death of Callender. Now he can follow the course of an honorable district attorney without injuring any of his friends.

Augustus Phillips puts considerable feeling into his playing of Hugh, Robert Brower presents a lifelike characterization of a man of Callender's stamp and Gertrude Dallas, appearing for the first time in Edison pictures, gives an adequate performance as Betty. D.

"A RECENT CONFEDERATE VICTORY"

Two-Part Lubin Drama, by Emmett Campbell Hall. Produced by John Ince for Release Dec. 9.

Robert Williams, ex-"darky" ..... Bartley McCullum
Old Uncle Ned ..... Gilbert Ely
Clay Fairfax ..... Harry Norman
Louise ..... Doris Heywood
Colonel Fairfax ..... Harry Loonies
Gregg, money lender ..... Percy Winter
Judd Harvey, the rich suitor ..... John Ince
Ned Perry, his poor rival ..... John Deleon

What is often meant by "new" plot is but the old end arrived at by new means. The means in the present offering are particularly acceptable. They are everything they should be, besides which they do not allow an easy solution of their outcome. It is distinctly a "surprise" ending, with much of the interest centered on this fact.

Mr. Hall's principal character is a negro, freed by the war when a lad, and now owning a prosperous business in the North. The sound of the old Southern songs determines him to visit his boyhood home once more. Here it is that the old negro instinct slips naturally back and he assumes the feeling of servitor in the presence of his now crippled master, whom he has not seen since a child.

A dream interpolated tells the story of the hiding of the bonds, the family fortune, at the time that the war began, and of which the child darky was a witness.

The rest of the play takes place about the old Virginia mansion where a money lender gains the consent of the darky to help him secure the house, and with it the bonds, of which he has gotten an inkling. He buys the homestead for a large sum, the occupants leave for Europe, where a "cure" is to help the infirmity of the father, and the money lender is in full possession of the box of bonds, which he discovers to have been issued by the Confederate Government. F.

Selig

SELIG REGULAR PROGRAM FOR WEEK OF DEC. 28-JAN. 2

A Two-Reel Selig Drama — Released Monday, Dec. 28

THE FLOWER OF FAITH

Written by WILL M. HOUGH — Production directed by F. J. GRANDON

The story of a beautiful country girl, who loves roses and whose fate is intertwined with these beautiful blossoms. She goes to the city, meets with various mishaps and misfortunes, is rescued from suicide by a Salvation Army lass, and the story ends happily by her reunion with her village lover. It is a genuine love story and the pictures tell it in an exceptionally interesting manner.

War Pictures from Europe
HEARST-SELIG NEWS PICTORIAL
No. 87
Released Monday, Dec. 28. One Reel
As heretofore, our camera men have sent in the latest and most up-to-date war news pictures from European battlefields. Thrilling and of vital interest.

Views of World Events
HEARST-SELIG NEWS PICTORIAL
No. 88
Released Thursday, Dec. 31. One Reel
Vivid and thrilling war news pictures taken on European battlefields by our own camera men.—Views of leading events in all parts of the world.—Timely and interesting.

A Selig Western Comedy
CACTUS JAKE, HEART-BREAKER
Released Tuesday, Dec. 29. One Reel
In this typical cowboy picture, TOM MIX performs some unusually thrilling "stunts" on horseback. He is ably supported by GOLDIE COLWELL and other well known Selig actors. The heroine disguises herself as a cowboy with laughable results.

A Selig Farce-Comedy
WIPE YER FEET
Released Friday, Jan. 1. One Reel
The mishaps of a humble family, the members of which are the slaves of an energetic housewife, are portrayed in a laughable manner by JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, ELSIE GRESSON, SIDNEY SMITH and other Selig comedians. Full of ludicrous situations.

A Selig Drama
THE OLD LETTER
Released Wednesday, Dec. 30. One Reel
BESSIE EYTON appears at her best in this picture as a young girl in love with a newspaper reporter. She is engaged to marry a detective, who gives her up to his friend whom he saves from unjust imprisonment.

A Selig Jungle-Zoo Drama
LASSOING A LION
Released Saturday, Jan. 2. One Reel
The story of a South African adventure, telling how the jealousy of a young husband almost resulted in the death of an innocent party, who heaped coals of fire on the husband's head by saving the life of his wife.—Introducing various jungle beasts.

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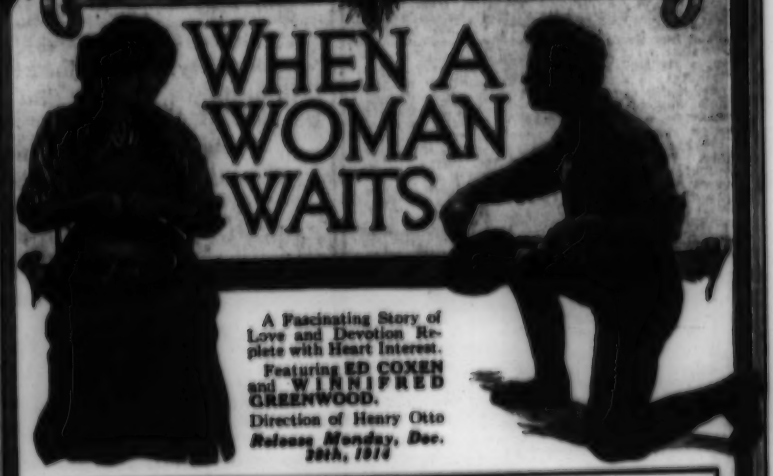

A Fascinating Story of Love and Devotion Replete with Heart Interest.
Featuring ED COXEN and WINNIFRED GREENWOOD.
Direction of Henry Otto
Release Monday, Dec. 30th, 1914

AMERICAN BEAUTY FILMS
"LOVE KNOWS NO LAW"
Delightfully pleasing comedy drama. You are bound to enjoy this.
Featuring JOSEPH HARRIS and VIRGINIA KIRTLEY
Direction of Frank Cooley. Release Tuesday, Dec. 29th, 1914

"THE UNSEEN VENGEANCE"
A fascinating fireside drama visualized. Featuring VIVIAN RICH, HARRY VON-METER, JACK RICHARDSON and an all star cast.
Direction of Thos. Ricketts Release Wednesday, Dec. 30th, 1914

AMERICAN FILM MFG. CO.
CHICAGO

REVIEWS OF LICENSED FILMS

Love, Oil, and Grease (Kalem, Dec. 29).—One of the best, if not quite the best of the Marshal Neilan farce-comedies of recent origin. There is enough story to carry the action, which is lively to the last degree and rather out of the ordinary rut. Ruth Roland is an automobile saleswoman, who shows a capacity vastly superior to that of sweetheart, played by Mr. Neilan. The eccentric comedians in the picture, and they are very eccentric, are Hal Duncan and Lloyd V. Hamilton. D.

The Reformation of Sam (Kalem, Dec. 28).—Sam, a sailor on a United States man-of-war, stationed in a Chinese port, is much given to drink, as his shipmate, Shorty, determines to cure him by placing a number of snakes in his bunk. Sam is thoroughly frightened and reforms for a time, but the Fourth of July celebration is his undoing. He becomes the chief instigator of a free-for-all fight in a Chinese saloon, and before the sailors leave they have pretty well wrecked the building and the town. Once more the snake cure is resorted to, and this time the results are believed to be more lasting. The fight scenes are particularly well handled, and the acting of Lloyd V. Hamilton and Richard Cutcheon is likely to draw many laughs. Marshal Neilan directed the picture. D.

The Escape on the Limited (Kalem, Dec. 30).—The Hazards of Helen, of which this film shows one, bids fair to be one of the most popular series thus far prepared by the Kalem Company. In that they give cause for a quantity of quick-moving melodrama, the stories are good, and the acting of Helen Holmes and the other players under the direction of J. P. McGowan is all that the scenes require. This time Helen, the telegraph operator at Lone Point, is called upon to pursue an embezzler escaping on an express train. Instead of using the old-time hand car, we find the heroine driving a modern, gasoline propelled vehicle, new to pictures, if not to railroading. The fugitive saves the State the expense of a trial by jumping from the moving train and rolling down a steep embankment to his death. Mr. McGowan plays the embezzler, and Lee D. Maloney the detective, who is given such valuable assistance by Helen. D.

The Abyss (Selig, Dec. 9).—One of the most delicate of tasks confronting scenario writers—Wallace Clifton this time—is that of distinguishing wives from lady friends without either confusion as to its meaning or horror to the screen. This character is distinctly not his wife, as his father comes to live with him and give her up. The couple decide to fight down their longing for liquor in the mountains. What follows is clear enough and forceful enough, but does not seem to be very logical, yet it leads to a final scene, in which both the leading characters plunge over a real precipice, and there is no illusion about the fall they take. It is another Tom Santschi-Bessie Eyton picture, with Mr. Santschi also in the role of director. F.

The Athletic Family (Vitagraph, Dec. 9).—The plot is mostly in the fact that the father, an ex-pugilist, has raised a muscular mother and pair of twins. The former settles the bill collector, while the daughters discourage two suitors who follow them, mistaking each for the other, until the mix-up is straightened out. William C. Jacobs is given credit for staging the play which Edmund F. Stratton wrote. It is accorded the same intelligent screening that better one-reelers also enjoy. The cast is good, as usual. F.

He Made His Mark (Lubin, Dec. 8).—We are only too glad to be able to say that R. W. Sargent has written a rather satisfactory split-reel story, which is presented by the Lubin Comedy Company in its usual able manner. His subject is that of a wife who, reading of finger prints, applies the idea to lip prints, and finds the tell-tale marks on the faces of the servants and his stenographer, who is especially covered with them. Of course, the wife leads him home in no gentle manner. It is a thoroughly recommendable part-reel story, and is linked with Debs at the Shore. F.

Debs at the Shore (Lubin, Dec. 8).—Frank C. Griffin must be credited with this very funny slapstick effort, presented as in mode as such efforts go since the style has been set in this direction, and giving a rainy day audience some moments that apparently caused them to forget the dampening tendencies of the street. The plot is inessential as such plots go, but the more negligible the story in such offerings very often the funnier the result, as is the case here. Suffice to say that after the principals have worked themselves into a fury of throwing and swatting, the police are called, and the offering ends by all taking one or more duckings. It is split with He Made His Mark. F.

Hearst-Selig News Pictorial, No. 81 (Dec. 7).—The return of our troops from Mexico, their landing in Galveston, and the building of new camp near there; the sixth annual Pan-American congress; Bengal lancers shivering in London's fogs; the giving out of Thanksgiving baskets to the poor by the St. Andrew's Society of New York; the Army's forward pass beating the Navy, with views of the crowds at Franklin Field; the wreck of the steamer Hamlet, near Golden Gate harbor, the strewing of the wreckage and the incoming of some of the survivors on the floating debris. The reel is replete with its usual interest. F.

Just a Kid (Biograph, Dec. 7).—A few loose characters destroy the effect that an otherwise exciting climax might have. This comes where the girl slips behind the bar in the barn and cannot get out, though the flames are coming nearer all the time. This thrilling episode is led up to by the rather pathetic incident where the young farmer rescues a lad from ill-treatment by his tramp "guardian," and in consequence of untruths spread by his rival, loses his girl. The latter repents, and coming to announce the fact is caught as above, but rescued in time. Distinctive photography continues to differentiate this company's pictures. F.

Mrs. Tremwith Comes Home (Essanay, Dec. 8).—Rupert Hughes, the author, has done his part well. He pictured a mother with no thoughts for her sick child sadding about until the near-death of her little one and the realization of the uselessness of it all, come to her and she repents, ending the reel with a motherly embrace of the baby. Essanay has failed to do its part. The cast, chosen from a very limited company, is not suited to the parts, except in the one part of the father, and the direction was not very conspicuous for its good results. The fact that it appeals to its audience at all may be attributed almost entirely to the author, although Gerda Holmes is a fine actress when the part allows her to use her talents properly. F.

The Lesson of the Flames (Edison, Dec. 29).—Scenes in a burning factory, in which scores of working girls are imprisoned, are presented with much skill by Director Richard Ridgely in this, the sixth of Olive's Opportunities. It is a forceful drama with quite a bit of excitement to enliven several hundred feet of film near the conclusion. Having left the home of Madame Ferretti, Olive is employed by a manufacturer of paper flowers. She learns that Vance is the real owner of the building in which she works, and advises him of the dangerous conditions; but money appropriated for improvements is pocketed by the manager, on the day of the fire the manager's little son is locked in one of the rooms and suffocated. This is "the lesson of the flames" as experienced by the manager, who had no consideration for the safety of his employees. Mabel Trunnelle, Edward Earle, William Hechtel, and Charles Sutton are the chief players. D.

The Adventures of the Wrong Santa Claus (Edison, Dec. 27).—With this Christmas story the adventures of Octavius, the detective, are brought to a close. He is prepared to marry and abandon his profession. His final appearance places him in the role of Santa Claus for the amusement of a party of children. But a burglar adopts the same disguise, and runs off with the gifts, Octavius following close behind. There are difficulties to be overcome before the amateur detective can return the loot, but eventually his success is complete, as in the past, and his reward is an attractive girl, presented by Elsie MacLeod. This is about on a par with the usual run of Christmas pictures. Barry O'Moore, Richard Neill, and Bliss Milford are among the players, directed by Charles Seay. D.

The Courtship of the Cooks (Edison, Dec. 30).—Jessie Stevens, William Wadsworth, and Arthur Housman are the chief funmakers in this farce, with Edward O'Connor giving them valuable assistance now and then. The Widow O'Hara agrees to marry the suitor who offers the most money. Anselo locates a pearl in an oyster, whereas his fellow chef, Herman, finds a diamond ring. The widow seeks to get the wealth without being burdened by either of the men; but she fails in this and recovers, instead, her long-lost husband. She won't be a widow after all. Director Charles Ranson made a quite amusing picture from a scenario by Jay Barrett Botsford. D.

'Twas the Night Before Christmas (Edison, Dec. 23).—Annie Hamilton Donnell has reversed the order of Christmas giving in her little fantasy, directed by Ashley Miller. An unselfish lad takes pity on Santa Claus, who has given all of the presents away and saved none for himself; so he summons other children, even from far-off Europe, and together they visit their weary benefactor, each laden with gifts for Santa Claus. The moral is a good one for children, more accustomed to receiving than giving. It is essentially a picture for the very young. Released on the reel with The Tin of the Dark Continent. D.

The Tin of the Dark Continent (Edison, Dec. 23).—Closing a reel with 'Twas the Night Before Christmas, is this travel subject giving an excellent idea of the appearance of Capetown and the surrounding country. The view of Table Mountain is particularly striking. D.

The Man Who Vanished (Edison, Dec. 26).—The next of the one-reel series of pictures taken from the stories by Scott Campbell. They depict the detective powers of one, Felix Boyd, who in the case at hand succeeds in stopping in the first few scenes, the robbery of a bank. Later, he proceeds to explain to his friend how he did it, the crime being not unsimilar to one of a certain celebrated series of English detective stories. He pictures how, being "shadowed" himself, he turned the tables and discovered the imminent robbery of the bank vaults by a gang that was digging underneath from the tailor shop behind the bank. Director Langdon West pictures this tale most logically and clearly, and though working on what would usually be a melodramatic subject keeps it well within his restraining hand. F.

Olive Is Dismissed (Edison, Dec. 23).—Olive, the Gypsy girl, plays the martyr in the fifth of the series. First, she leaves the home of her benefactress, because the young son of the house, who loves her, is under severe criticism. She gets a position as maid in another house, and succeeds in bringing a giddy wife back to her husband, although at the expense of her own position. Groundless jealousy is the means. The pet monkey and a canine party are some of the animal specialties introduced. Mabel Trunnelle is the lead. William West, who makes up as a very old man, is the husband of the very young wife. Langdon West directed. F.

FEATURE FILMS

The Closing Web (Biograph, Dec. 1).—The character of this two-reel melodrama is truly enough indicated in early scenes, showing an artist in debt to a gambler, the artist deprived of the use of his arms by a stroke of paralysis, his daughter becoming the cheating accomplice of the gambler that she may have money for the support of her parent, and then falling in her part of the bargain because she falls in love with one of the intended victims. When the climax of the story demands it—some years after Edith has become the wife of the man she loves—the father miraculously recovers his strength that he may attack the gambler for annoying Edith. The accusation of murder is dropped when the coroner finds death was due to heart failure. Altogether a typical melodrama in which plausible character drawing plays a very small part and chance a large one. It is superficial and insincere, but dramatically effective at times. The acting of Lonise Vale, Jack Drumier, Alan Hale, and Franklin Ritchie is strong and in point of settings and photography, the picture is excellent. D.

Convict, Costumes, and Confusion (Vitagraph, Nov. 23).—Two reels of broad farce with plenty of snap and lively action, prepared under the direction of Lee Beggs from a scenario by A. L. Stillman. The three chief characters are made very entertaining by Mr. Beggs, as an aged gentleman with a fondness for gay company; Rica Allen, the wife, who tries to prevent a gratification of his tastes, and Billy Quirk as an escaped convict, who finds refuge at a masque ball, and changes his prison stripes for the Mephistopheles costume of Jones, the husband. The guards trace Leary Mike, the convict, to the ball, and misled by the change of attire arrest Jones, who meets many difficulties in proving his innocence. Meanwhile Leary Mike is assuming new disguises, and trying to get beyond the reach of the law. He impersonates a negro preacher, and later masquerades in the clothes of Mrs. Jones; but here his career is checked. Leary Mike is returned to prison, and Jones is cured of his taste for adventure. Scenes at a negro camp meeting and those on a bathing beach are among the best in the picture. D.

VITAGRAPH

"THE GREATER LOVE"—Drama Mon. Dec. 14
For the happiness of the girl he loves, he departs from her life forever. DOROTHY KELLY, JAMES MORRISON and GEORGE COOPER are the principals.

"OUT OF THE PAST"—Drama In Two Parts Tues. Dec. 15
Past reminders haunt their happiness. Like spectres they vanish from the sacredness of love and goodness. An all star cast.

"THE EGYPTIAN MUMMY"—Comedy Wed. Dec. 16
It puts life and action into everybody. It is not a "dead one." BILLY QUIRK, LEE BEGGS and CONSTANCE TALMADGE.

"A QUESTION OF CLOTHES"—Comedy Thurs. Dec. 17
The young cousin gives the girl up when she does her's clothes and she marries the other fellow who really loves her. NORMA TALMADGE and an all star cast.

"WHO'S WHO IN HOGG'S HOLLOW"—Comedy Fri. Dec. 18
The automobilists find out Hogg is the whole thing. SIDNEY DREW as Hogg.

"MR. SANTA CLAUS"—Drama In Two Parts Sat. Dec. 19
He calls and provides for a Merry Christmas and many more of the same kind. JAY DWIGGINS, MARY MAURICE and selected cast.

SIX A WEEK

"ARTHUR TRUMAN'S WARD"—Drama	Monday,	December 21
"BY THE GOVERNOR'S ORDER"—Drama in Two Parts	Tuesday,	December 22
"THE PROFESSOR'S ROMANCE"—Comedy	Wednesday,	December 23
"THE KNIGHT BEFORE CHRISTMAS"—Comedy-Drama	Thursday,	December 24
"SWEENEY'S CHRISTMAS BIRD"—Comedy	Friday,	December 25
"AN AFFAIR FOR THE POLICE"—Two-Part Comedy	Saturday,	December 26

BROADWAY STAR FEATURES

5 Parts	A MILLION BID	4 Parts	THE TANGLE
5 Parts	GOODNESS GRACIOUS	5 Parts	THE LOCKED DOOR
4 Parts	MR. BARNES OF NEW YORK	4 Parts	SYLVIA GRAY
5 Parts	LOVE, LUCK AND GASOLENE	5 Parts	THE SAGE BRUSH GAL
4 Parts	CAPTAIN ALVAREZ	4 Parts	THE MAN BEHIND THE DOOR
5 Parts	SHADOWS OF THE PAST	5 Parts	TWO WOMEN
5 Parts	SINCLAIR MELODRAMA	5 Parts	THE LITTLE ANGEL
5 Parts	MY OFFICIAL WIFE		OF CANYON CREEK From the book
5 Parts	UNCLE BILL		C. O. D.
5 Parts	THE PAINTED WORLD	4 Parts	UNDERNEATH THE PAINT
5 Parts	FLORIDA ENCHANTMENT	5 Parts	HOW CISSY MADE GOOD
5 Parts	413	5 Parts	SINS OF THE MOTHERS
4 Parts	THE WIN(E)SOME WIDOW		

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in "THE RINGTAILED RHINOCEROS"
Comedy Drama by
LAWRENCE S. McCLOSKEY
Direction—GEORGE W. TERWILLIGER

"THE WHITE MASK"
Featuring Lilla Leslie
Drama by CLAY M. GREENE
Direction—JOSEPH W. SMILEY

ROSE COGHLAN and Ethel Clayton in "THE SPORTING DUCHESS"
Comedy Drama by CECIL RALEIGH
Direction—BARRY O'NEIL

"THE COLLEGE WIDOW"
Featuring
Ethel Clayton and George Soule Spencer
Comedy Drama by GEORGE ADE
Direction—BARRY O'NEIL

"THE VALLEY OF LOST HOPE"
Drama by SHANNON FIFE
Direction—ROMAINE FIELDING

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"THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD Direction—JOSEPH W. SMILEY

SIX REGULAR RELEASES EACH WEEK

"The Beloved Adventurer"—Fourteenth of Series	
"A Perilous Passage"—Drama	Monday, Dec. 14
"It Cured Hubby" } Split Reel Comedy	Tuesday, Dec. 15
"Weary Willie's Rags" }	
"The Bomb"—Two Reel Drama	Wednesday, Dec. 16
"When the Blind See"—Two Reel Drama	Thursday, Dec. 17
"The Comedienne's Strategy"—Comedy	Friday, Dec. 18
"Who's Who" } Split Reel Comedy	Saturday, Dec. 19
"Shall Curfew Ring To-night" }	

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